

N/T 2529 E47 1922

> CORNELL UNIVERSITY LIBRARIES ITHACA, N. Y. **1**4853



Fine Arts Library Sibley Hall

Cornell University Library NK 2529.E47 1922

English furniture & decoration, 1680–180

3 1924 020 590 380

DATE DUE

DATE DOL							
not.	23.1926						
1	and the second						
Stridge "	INTO DO						
			- · · · · · · · · · · · · · · · · ·				
	-						
GAYLORO			PRINTED IN U.S.A.				





ENGLISH FURNITURE AND DECORATION 1680 TO 1800

		•
•		

ENGLISH FURNITURE AND DECORATION 1680-1800

G. M. ELLWOOD

THIRD EDITION

LONDON

B. T. BATSFORD. 94 HIGH HOLBORN

Fine AUD NK 2529 E47 1922

> 7797 G1102

A515766

PRINTED AT STUTTGART



ENGLISH FURNITURE AND DECORATION. 1680-1800.

INTRODUCTION BY G. M. ELLWOOD.



It is the aim of this book to give some idea of the beautiful furniture produced in England between 1680 and 1800 including only what is good in design, and entirely ignoring the debased motives (Chinese and Gothic Chippendale and the work produced by Chippendale and Sheraton under direct French influence) that are of interest only to those who profess an admiration for anything that is old or of high value, however ugly it may be.

The photographs for convenience of classification are divided into broad periods, namely William and Mary, Queen Anne, Chippendale, Adam, Hepplewhite and Sheraton.

The reign of William and Mary, extending from 1689 to 1702, is notable for the great changes made in the design, material, and construction of furniture owing to the introduction of foreign ideas by the Dutch craftsmen brought over by the King. In this minor art English craftsmen were compelled by the fashion to follow on similar lines, but the strong individuality of Sir Christopher Wren, who had already created a beautiful English Renaissance in architecture, developed, under the patronage of the King and Queen and great nobles, the essentially English style of interior decoration associated with the period. The walls of rooms were divided into dado and filling, and cut up into large panels with wide bevels, simply moulded in many cases, but elaborately carved in the more important rooms. Architrave mouldings, cornice mouldings and friezes were all executed in oak and elaborately carved, so that the whole space from floor to ceiling was generally treated with ornamental woodwork, though sometimes, as in

William Ill's state bed-room at Hampton Court, the space between dado and frieze was covered with tapestry. Doorways and overmantels seem to have been the architect's special care. In the best examples of the former richly carved and moulded architraves and pediments supported by elaborate and beautiful trusses were used. For overmantels high relief festoons of flowers and fruit, exquisitely carved in lime-wood by Wren's famous contemporary Grinling Gibbons, framed a picture, mirror, or panel, the latter often quartered or inlaid in geometrical design. The actual fireplace was usually framed with a heavy bolection moulding without mantel-shelf. Dutch Chandeliers in brass or silver to hold from 3 to 30 candles were a feature of the time; their design consisted of a large metal ball or drum, with graceful curved arms spreading from the top or centre, the whole suspended by a cord or chain from the ceiling.

Furniture was made in oak veneered with Italian walnut, banded with other woods and decorated with burr and marquetry in large naturalistic patterns of vases, birds, flowers, etc., tulips being much used.

The favourite piece of furniture was the large bureau, standing either on a chest of drawers or turned legs, the upper part made up of a number of small drawers and cupboard recesses beautifully decorated with marquetry, and enclosed either by double doors or large flap (to let down for writing) surmounted by an ovolo frieze, divided into two panels of marquetry. This frieze usually formed a secret drawer, such drawers and spaces being a feature of the period and great ingenuity

was shown in their disposition and mechanical contrivances.

The revival of marquetry as a means of decorating furniture commenced between 1670 and 1680 with the decoration of small objects such as clocks. boxes, etc. It differed from Stuart marquetry in construction, the earlier method being to cut out spaces and let in pieces of different material to fill them, the later to lay down pattern and background together as a veneer, necessitating large flat surfaces in the objects to be decorated. At first the marquetry was confined to Italian arabesques and birds, executed in brown on light vellow coloured wood, somewhat later developing into the bold Dutch style mentioned above. The two styles, amalgamating towards the end of William and Mary's reign, finally developed into a series of very fine Acanthus scrolls and geometrical patterns of lines and burrs. The presence of jessamine in the marguetry, represented in ivory, bone, or hollywood, dates the piece as belonging to the William and Mary period.

Though some very elaborate carved and gilded stools and settees were produced during the early part of this reign, the chairs most in vogue were developed from imported Dutch models. Stuart ideas influenced the alterations made in the upper part, and a new and eminently sane treatment of turning and square-cutting, used for the legs. These were connected by the graceful moulded underframing characteristic of chairs, cabinets and tables far into the next reign.

Lacquered furniture, now much in favour, was another importation of the King's from Holland to which country Eastern workmen had been brought to teach their art. This influence founded a style of ornamentation destined to obtain a strong hold in many English homes for the next fifty years. Walnut chairs and stools were painted in black and gold to harmonize with the larger work.

In the next period, associated with the reign of Queen Anne from 1702 to 1714, the cabriole leg, another great innovation derived from antique forms, but reaching us again through Holland, where it had been revived some years previously, became the almost universal support for all kinds of furniture for the next sixty years. Previous to its introduction, in the early part of Queen Anne's reign, twisted turning on Stuart lines was used as the support for cabinets and tables; at first very heavy, and with an ugly increase in the size of the

turning as it descended; but at its best, extremely good and varied in detail. Several examples of the period exist executed entirely in silver.

In the accompanying series of photographs of Queen Anne furniture the simpler forms of the period are mostly given, as showing more plainly the assertion of English ideas of design suggested by the work of the famous contemporary architects. Rooms were more lofty, and, the walls being still covered with panelling, cabinets in proportion were called for. Therefore tall pieces with beautifully designed pediments became popular, and some of the finest cabinet work in history was expended on these.

The familiar bureau with book-case over, and sloping writing flap covering drawers and pigeon holes was introduced, also corner-cabinets with wooden or glass panelled doors, used to store the china and silver used in the social functions more and more coming into fashion. Settees with backs formed as two chair backs, and top rail fashioned from one piece of wood, appeared then and have been used in some form ever since, soon extending to three backs, and in Sheraton's time six or seven forming the one settee.

All furniture, though retaining similar outlines, became more elaborate as the reign progressed, expert carvers becoming more numerous. This was especially the case with chairs, which developed very elaborate and ornate ornamentation in comparison with the simple carved shell that had so far been the characteristic decoration. In the earlier years of the period chairs were also ornamented with inlay on the back, the top of the cabriole and round teat frame, later by a small inlay panel in back only, and finally, for the reason above referred to, by carving alone. Cabriole legs and ends of arms terminating in animals and birds heads or claws were universal now, some being very ugly. The idea, though gaining great popularity for a time, soon died out, leaving only the lion's claw and ball foot so much used by Chippendale.

The whole effect of rooms of this period must have been very picturesque, — colour was more general, rich silks, damasks and velvets being much used for hangings and coverings, doubly rich against the fine deal wainscot. This was usually painted some pale colour as background to the dark-toned walnut or gorgeous lacquer furniture in red, green or black, ornamented in gold and further enriched by hinges and lock plates of chased brass.

The period directly following Queen Anne and preceding Chippendale is usually referred to as "Georgian", which term is also used by some to denote the whole ground covered by this book. It was essentially a continuation of the precedents already set, interpreted by new men and much elaborated. The bold "Grinling Gibbons" carved festoons of fruit, flowers and masks, hitherto used only as architectural accessories, were now freely, often too freely, introduced into furniture, which was frequently heavily gilt. Candelabra finely designed and executed in wood shared with elaborate arrangements in cut class the favours of fashion, and side tables with marble tops were largely made.

Mahogany was first used in furniture making between 1710—1715, having previously been employed only in small quantities for decorative purposes; by 1720 it was in general use. Quite naturally the early furniture made in mahogany was similar to that previously made in walnut, early Chippendale chairs being practically identical in design with early Queen Anne models.

The Chippendale style embraces about fifty years, from 1730 to 1780. Though Thomas Chippendale was at work some time previous to 1730 his influence was hardly fully felt until about 1740. Thenceforward he became the undisputed leader of public taste in furniture until his death, having countless imitators and elaborators, but no serious rivals. It is worthy of note that at the early period of his sway wall-papers were coming into use, taking the place of silks used hitherto. usual method of decorating a room intended for the reception of Chippendale productions was to run a panelled dado round it, have a classic mantelpiece, architraves and frieze, and fill the wall above the dado with a large patterned silk or paper designed in harmony with the furniture. Some quaint things were perpetrated in connection with the Chinese period, walls being covered with pagodas and figures suggesting tea advertisements.

Beds during the early part of the 18th century were always of the four poster kind, very elaborately curtained and decorated in the larger mansions. In the William and Mary and Queen Anne periods these curtains completely enveloped the structure; later on, in Chippendale's time, the posts were in evidence and beautifully carved. The wooden superstructure then added to carry the short valance that supplanted the heavy draperies of the earlier

periods was also carved. The hangings for beds were frequently embroidered by the womenfolk of the family owning them, and were of such elaborate design that they must have occupied, and well repaid, many years of patient work.

The backs and legs of chairs were generally treated in relation to one another by Chippendale: the Oueen Anne vase-shaped splat was pierced and carved into strap work arabesques, and parts carved in similar style to the legs. The strap work often straved beyond the limits of the splat and even invaded the whole back: from this Chippendale also evolved the beautiful ribbon-back style of Astute tradesman as well as artist and an adept at accommodating his designs to the purses of his clients, he struck the happy idea of using straight legs instead of expensive cabriole, reserving all the costly work for the back: these straight legs were square to outward appearance, decorated by fluting or beading and chamfered on the inside to give an appearance of lightness. Though first introduced for cheapness, Chippendale worked greatly on the idea and produced beautifully decorative square legs both straight and tapered, ornamented by fretwork and carving, and used them for cabinets, tables, etc., as well as chairs. The finest designs in this period were made for chairs, book-cases, writing, card and occasional tables, and tall (Grandfather) clocks. Most of those for china-cabinets were in over-ornate French or Chinese taste, in sympathy with the mania for collecting Oriental and French china which had an enormous vogue for years. The tall glazed bookcases show Chippendale's great capabilities to the utmost and exquisite work is found in their cornices and incised friezes, also in the ornamental divisions of glass-doors, and in the original ideas in carving and fret introduced into their classic broken pediments. In plan they were rectangular, straight or serpentine fronted in the smaller examples, with wings slightly shallower added in the larger. These remarks apply also to wardrobes which were similar in design, though plain cornices, without pediments, were more generally used than decorated ones. Chippendale published an elaborate book of drawings in 1754 prefaced by a dissertation on the Five orders, and called "The Gentleman's and Cabinet Maker's Director" containing 160 copper plates, modestly described by the author as "calculated to improve and refine the present taste and suited to the fancy and circumstances of all

persons in all degrees of life". This comprehensive estimate of the scope of the book was perfectly justified by results, for the book was an immediate and immense success and became the inspiration of Cabinet Makers throughout whole of Great Britain and Ireland, producing in the latter country a distinct variety of his style known as Irish Chippendale. The drawings in the book give no idea of the beauty of the works they represent and great taste and selective ability is needed in reproducing from them. That Chippendale was made conscious of this is shown by a note in his preface "Upon the whole I have here given no Design, but what may be executed with advantage by the hands of a skilful workman, though some of the Profession have been diligent enough to represent them (especially those after the Gothic and Chinese manner) as so many specious drawings, impossible to be worked off by any Mechanic whatsoever, I will not scruple to attribute this to Malice, Ignorance and Inability, and I am confident I can convince all Noblemen, Gentlemen or others (sic) who will honour me with their Commands, that every Design in the Book can be improved, both as to Beauty and Enrichment, in the Execution of them."

Though mahogany was the wood generally used by Chippendale, some of his designs were executed in rose-wood, and he also employed white wood japanned or painted and partly gilt. For mounts and handles he used brass and silver richly moulded and chased, and for metalwork generally he produced quantities of designs, some, as those for fenders, of great refinement, others, candelabra and flower-stands for instances, quite ridiculous in their redundancy of meaningless curves. designs of Robert Adam influenced Chippendale's later work, the influence being all for good. Chippendale carried out in his workshop many of Adam's designs, and suggestions doubtless coming from both sides, it is impossible to say definitely that the resulting pieces are the work of one or the other. Adam designed the furniture for two of the finest English mansions of the period, Osterley Park for Lord Jersey and Harewood for the Earl of Harewood, the work being executed by Chippendale. Though totally different in style to anything he had hitherto executed, he yet produced perfect results in the elaborate inlaid work employed. Adam developed a style of inlay, embodying classic heads, broken columns, rude vases and trophies

inlaid very boldly on ovals, surrounded by laurel leaves or bandings of coloured woods; refining the detail by his knowledge acquired first hand in Italy into delicate arabesques and scrolls springing from fanned paterae or vases on backgrounds of wood-mosaic, harewood or satinwood. The woods employed were bright in colour, and time has dealt kindly with them, making the objects they were used upon very desirable as acquisitions.

Adam's style was based on a study of late Roman decoration, such as the work at the Palace of Diocletian at Spalato, of which he published a folio book of drawings. With keen perception derived from training and travel, Adam saw the possibility of adapting the style to English homes, and fortunately possessed the power to improve in the process, evolving the daintiest style of decoration that has ever existed. He was appointed architect to the King in 1762 and his work influenced architecture, decoration and furniture for the next half century. The work of Sheraton and Hepplewhite is but a modification of motives introduced by him.

Dining-rooms during the 18th century were furnished with table, chairs, and side-board table only; some time after 1750 the side-board was flanked by pedestal cupboards which were slightly later joined to the table, forming the piece of furniture known as a pedestal side-board. In both these forms the pedestals were often surmounted by urns fitted for hot water or as knife-boxes.

The Brothers Adam used a new patent "Compo" for the ornamental work and panel mouldings in wall decoration, a perfect substitute for carved wood, very rigid when dry. It could be used with perfect safety where wood could not, as in swags and very prominent ornament light in character; for swags it was fixed on to bent wires. this material Adam decorated the dining rooms of his houses, dividing the walls into panels with ornamental work within and without and in places framing pictures with it. Niches filled with statues were a feature also. The ornaments of ceilings and walls were picked out in various tints, frequently different shades of green. The chimney pieces were of marble or scagliola, a substitute for marble, with overmantels in "Compo" or carved wood, gilt or painted. Rooms were sometimes divided into compartments by pilasters and the ornaments of these were either gilded or left white on tinted backgrounds, while painted or china medallions

were introduced into the ornament. Drawing room panels were sometimes filled with damask or tapestry, but never those of eating rooms.

That Robert Adam was justly proud of this method of dealing with rooms is shown by a passage from his book: "We have introduced a great diversity of ceilings, friezes and decorated pilasters, and have added grace and beauty to the whole by a mixture of grotesque stucco, and painted ornaments, together with the flowing rainceau, with its fanciful figures and winding foliage. If we have any claim to approbation we found it on this alone; that we flatter ourselves we have been able to seize, with some degree of success, the beautiful spirit of antiquity, and to transfuse it with novelty and variety through all our numerous works."

Adam was undoubtedly helped to build his great reputation by the great contemporaries he employed. Pergolesi, Cipriani, Zucchi and Columbani as designers and painters and Angelica Kauffmann as painter of exquisite decorative figure subjects, contributed quantities of original work that went to his credit. Pergolesi puplished a book of designs for low relief plaster work for walls, ceilings, architraves, chimney-pieces, furniture, etc., extending to seventy large pages of beautiful and delicate designs, the whole forming a storehouse of dainty ornament.

Adam was not successful in designing chairs, for though he introduced several new shapes, they are not perfect in proportion or line and it remained for Sheraton and Hepplewhite to correct their defects and develop a number of beautiful designs from them.

Among the ornaments favoured by the Adams in various ways were festoons, fauns, cupids, goats, eagle-headed grotesques, ribbons and drapery, caryatides, rams heads, lions and eagles claws for feet, griffins, sea-horses, winged sphinx, paterae, Greek and Roman vases and ornaments, wreaths, honeysuckles, medallions with figures of mythological meaning, and especially husks and fans. Their ornament was enclosed in all kinds of geometrical, oval and lozenge shapes.

Hepplewhite, the pioneer of a lighter kind of furniture and altogether daintier treatment of woodwork worked from about 1760 to 1786; the tradition of his work was carried on after his death by the firm of Hepplewhite & Company for about ten years. Naturally he was much influenced in the early part of his practice by Chippendale and

Adam, but the strong admiration he felt for French Louis XV. and Louis XVI. work leavened these influences and led him into the light rhythmic style he originated. Pre-eminent as a maker of chairs, settees and light drawing-room pieces, he also produced quantities of beautiful side-boards, book-cases and bedroom furniture, quite different in style to anything previously made.

The early Hepplewhite chairs had arms and legs gracefully carved and moulded on French lines, the front of seat serpentine in shape, and the backs wheel, shield, oval, heart, and lyre shaped, the most striking chair back of this period being the oval filled with large Prince of Wales feathers, sometimes carved, sometimes painted. Characteristic ornaments of chair backs are bunches of wheat, sheaves of leaves, and delicately carved trails of husks, the latter used on back and legs.

Hepplewhite side-boards are exeptionally graceful pieces of furniture, covering the whole range of contemporary shapes, and his pedestals and urns are famous for the delicate work expended on them. In the later Hepplewhite side-boards great variety of design is found in plan, costly shaping of various kinds going to the making of one piece, and the shaping is sometimes repeated in a gallery placed on the top of the side-board, containing cupboards with doors or roller slides. Many side-boards at this period by Adam, Sheraton, or Hepplewhite have brass galleries at the back supporting a curtain.

Hepplewhite was a past master in the use of both carving and inlay; the latter is best shown in the clever use of bandings and lines on side-boards, commodes, tables, etc.; the former in his beautiful bedposts, chairs, and delicate work on the wood divisions of glass doors in cabinets and bookcases.

Original satin-wood pieces by Hepplewhite painted with flower or figure subjects command very high prices and are certainly very desirable possessions.

The name most prominently associated with this great period of inlaid furniture is that of Thomas Sheraton, a man totally unsuccessful in life, though possessed of undoubted ability in many directions. He published a book on furniture, in which the remarks he makes on past and contemporary exponents of his art are the reverse of kind, forcing the conclusion that his want of commercial success may have been partly due to a jealous and unlovable disposition, seeing only possible enemies where he should have made useful

friends. He certainly came on the scene when there were giants about, and that he should criticise them so severely while deriving his inspirations from their work indicates a warped nature, seemingly inconsistent with the good work he produced. A German edition of his "Cabinet Maker's and Upholsterer's Drawing Book" was published in Leipzig in 1794; — a distinction not accorded to the works of former masters.

A close analysis of Sheraton's work shows, beyond doubt, that his great reputation rests on his perhaps unconscious plagiarism from the books previously published by Chippendale, Darly, Johnson, Chambers, Pergolesi, Ince and Mayhew, The Society of Upholsterers, Lock, Manwaring, Grunden, R. & J. Adam, Shearer, Hepplewhite and others, and his certainly clever adaptations of their creations. The only really original ideas by Sheraton were a number of mechanical contrivances, such as ladders for libraries made to disappear into tables, and combinations of the uses of various pieces of furniture into one for economising valuable space in small rooms.

Sheraton used mainly satin-wood, rose-wood and mahogany as the bases of his designs, together with all kinds of ornamental coloured veneers and bandings. The decoration of mahogany and satinwood by plane banding, and the quartering of panels and flat surfaces with the same wood differently cut from the log to yield ornamental figure, he carried to a greater perfection than Hepplewhite, whose ideas in chairs he also in some cases refined and improved. The introduction of delicate turned work into the legs and outer supports of the backs of chairs belongs to him, and also the extended use of painting in the decoration of furniture.

Sheraton was mainly a designer of furniture; his drawings for rooms are impossible, for all sense of proportion and fitness seemingly deserted him in these efforts, and I cannot find trace of any executed example that has survived to the present day. An Adam scheme of wall decoration is obviously the best environment for Sheraton or Hepplewhite furniture, and the combination is constantly used in modern work throughout England and America.

The Adam tradition ceased to influence at the beginning of the 19th century, and interest in furniture sharply declined, Sir John Soane alone maintaining some quality of design, as is shown in the two interiors from his house as late as 1812. After this a period of absolute ugliness set in, and all kinds of atrocious things were produced in the guise of furniture right through the century. The dawn of better things came only with the advent of William Morris and the Pre-Raphaelite Brotherhood, who turned the attention of the philistine public again towards the beautification of their houses. Since then things have grown better, interest in whatever was beautiful in old work has revived and reproductions of it are rife. More interesting and hopeful still, we have now in England men producing work on new lines of refined and simple character, in harmony with the newer developments in architecture and responsive to present conditions of living.

Advantage has been taken of the opportunity afforded by the publication of a second edition to add many new interiors, chiefly of the Queen Anne and Georgian periods; and to replace some of the 18th century interiors and specimen pieces in the first edition by more useful examples that have since come to hand.



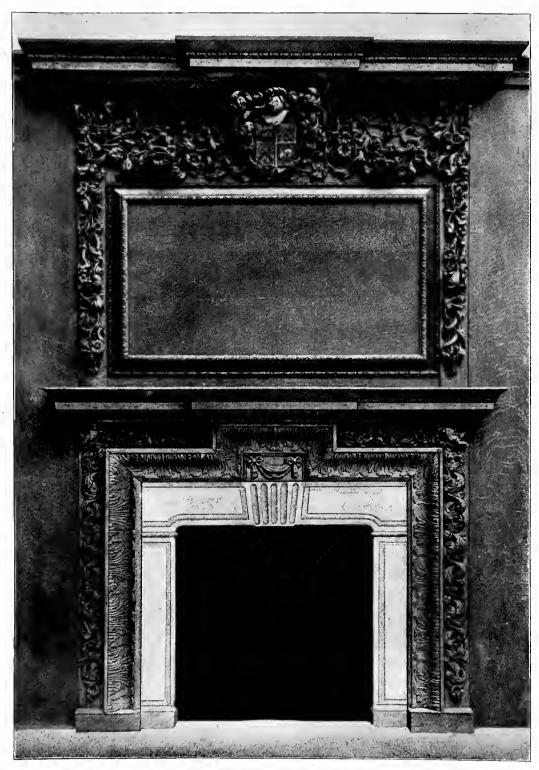
Bury Hall, Lower Edmonton. Chimney Piece of Painted Wood. First Half of 17th Century



Carved Pine Doorway. Early 18th Century, from 18 Carey Str., Lincoln's Inn, London. Now in the Victoria and Albert Museum, London



A Georgian Doorway. Stapleford Park

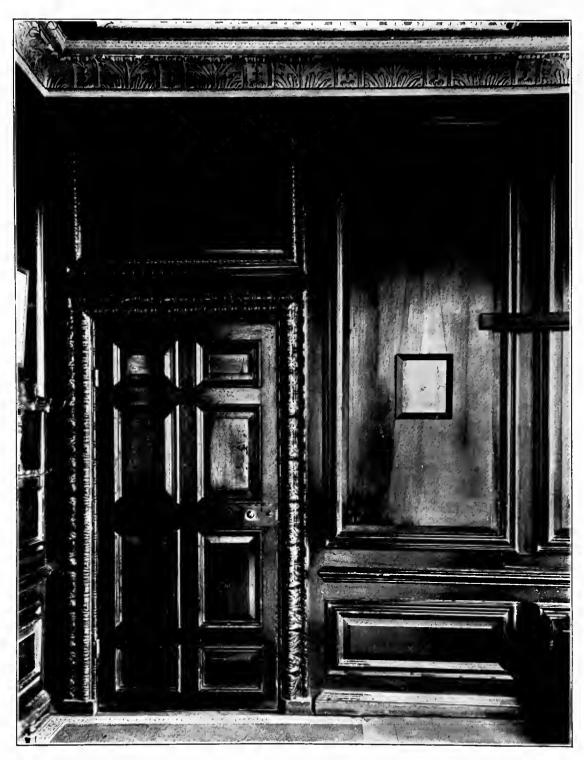


Fireplace and overmantel, with Carving partly in Cedar. Portion of a room from Nº 3 Clifford's Inn, London, erected by John Penhallow between about 1686 and 1688. William and Mary Period.

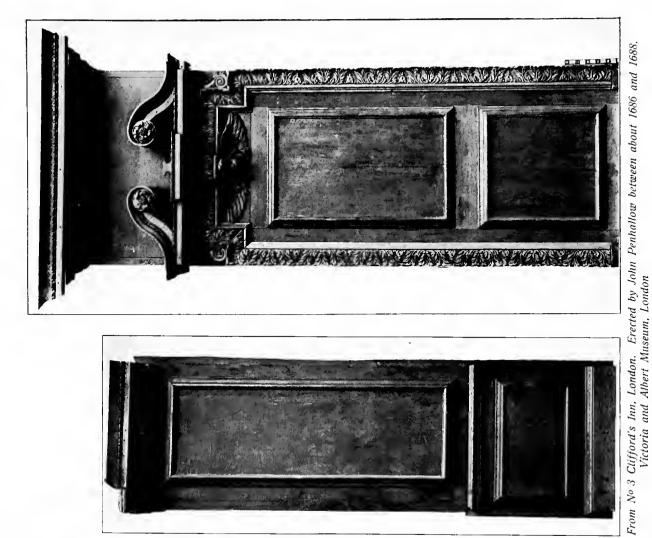
Now in the Victoria and Albert Museum, London

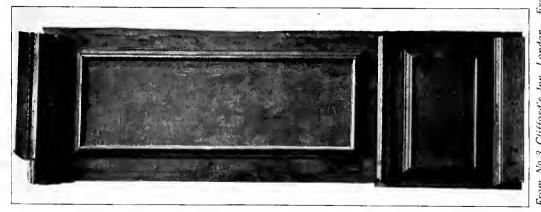


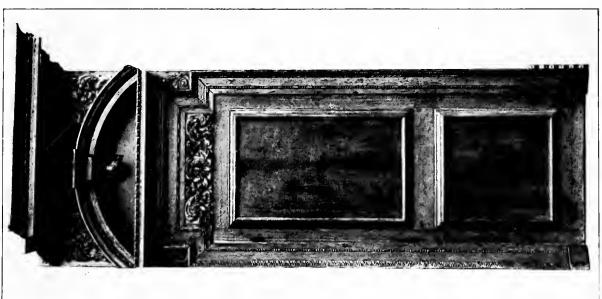
Bury Hall, Lower Edmonton; Chimney Piece; late 17th or early 18th Century



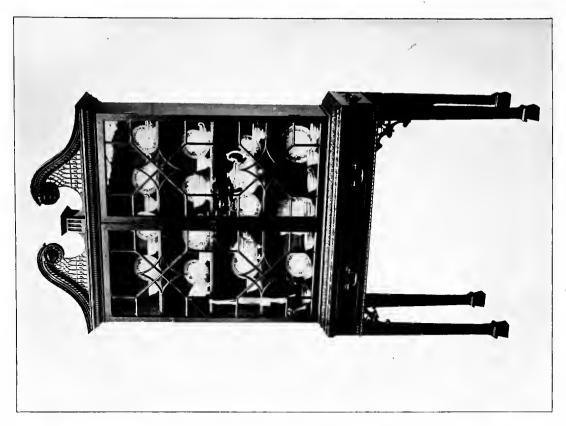
Late 17th Century Panelling. At 15 Buckingham Street, Adelphi, London



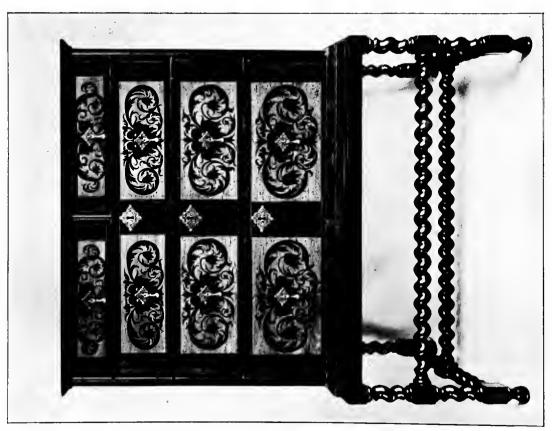




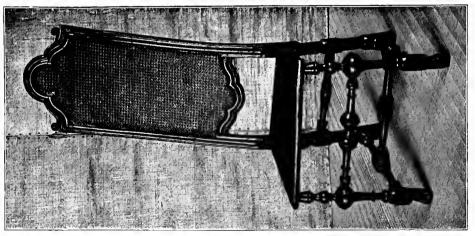
Doors and Panelling of Oak, Carving partly of Cedar.

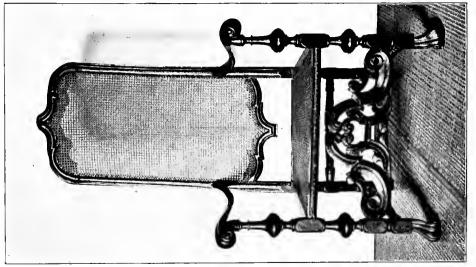


Chippendale Cabinet on Stand. Lent by Messrs Gill & Reigate, London



Queen Anne Chest. Property of Lady Wolseley

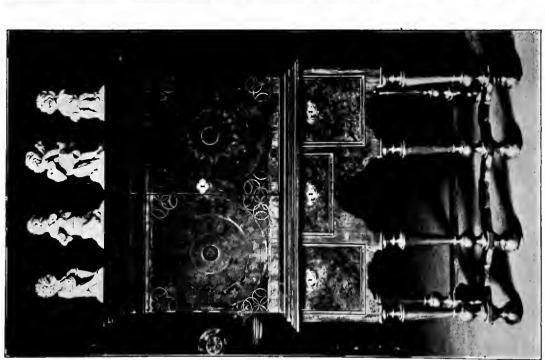






William and Mary Chairs. About 1690. In possession of Lady Wolseley





William and Mary Cabinet, lent by the East Anglian Gallery, Ordnard Str., London

William and Mary Fireplace, second Half of 17th Century; from the Blue Drawing Room of Ham House, London



William and Mary Mirror; Queen Anne Cabinet and Chair, Property of W. H. Lever Esq. M. P.



William and Mary Cabinet of Venice red Lacquer. Property of Lady Wolseley



William and Mary Cabinet and Settee, Queen Anne Table (in Stuart Room).
In possession of W. H. Lever Esq. M. P.



William and Mary Room. Photograph kindly lent by Messrs Lenygon & Co., London





William and Mary Settee. Property of Lady Wolseley.
 Queen Anne Settee. Lent by Messrs Gill & Reigate, London





1. William and Mary Walnut Chest, belonging to Lady Wolseley.
2. Georgian Commode, Mahogany, Ebony, and Ivory. Property of Messrs Gill & Reigate, London



Panelled Room. First Half of 18th Century. No 26 Hatton Garden, London. Slightly earlier than the Chippendale Period



Panelled Room, first Half of 18th Cenlury, at 26 Hatton Garden, London



Early Georgian Interior. Lent by Messrs Lenygon & Co. Ltd, Old Burlington Str., London



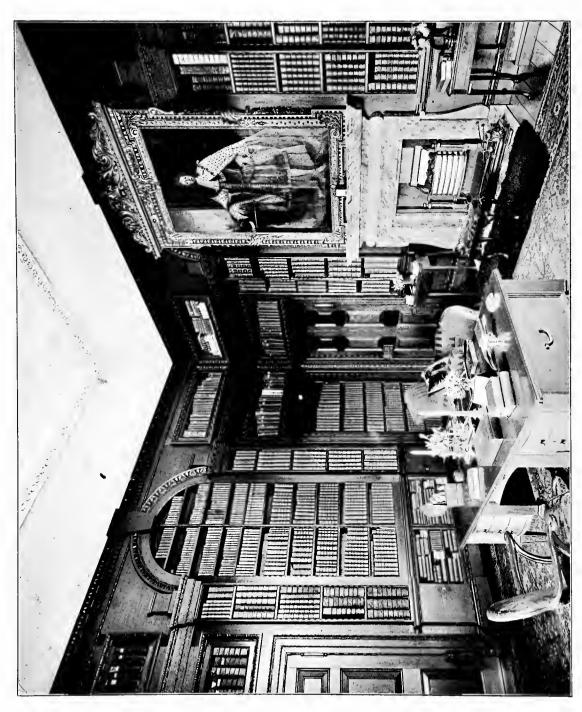
Queen Anne Bed-room. The Treasurer's House, York



Georgian Bed-room, Houghton Hall



Georgian Room. Houghton Hall





Georgian. The Marble Parlour, Houghton Hall



Simple Georgian Drawing-room. Ramsbury Hall



Georgian State Drawing Room. Prime Minister's Residence, 10 Downing Str., London



Georgian Drawing Room. Prime Minister's Residence, 10 Downing Str., London





Compton Plass: The Dining Room. Queen Anne with Chippendale Furniture



Queen Anne Cabinet and Chairs. In possession of W. H. Lever Esq. M. P.



Georgian, about 1725-1730. In possession of W. H. Lever Esq. M. P.



Queen Anne. Old Parlour. Lymore Hall



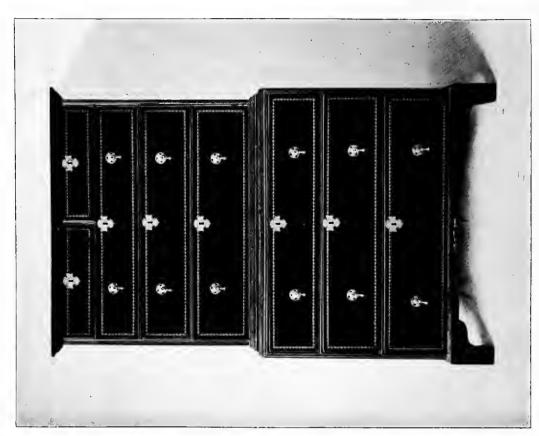
Early Georgian Ante-Room. Stapleford Park



Small Room in an old Georgian House, now occupied by the Guild of Decorators, Newman Str., London Grate and Mantelpiece about 1790



Early Georgian. The Hall, Powderham Castle

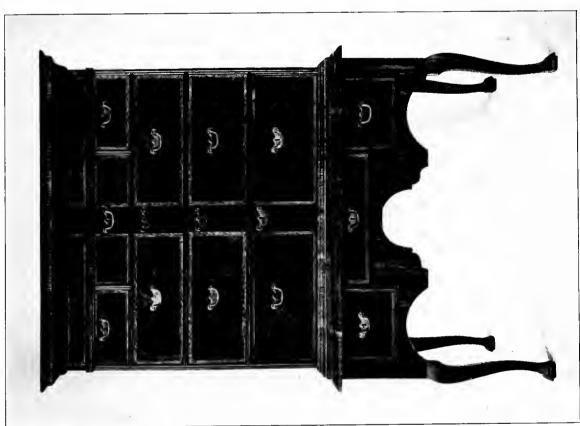




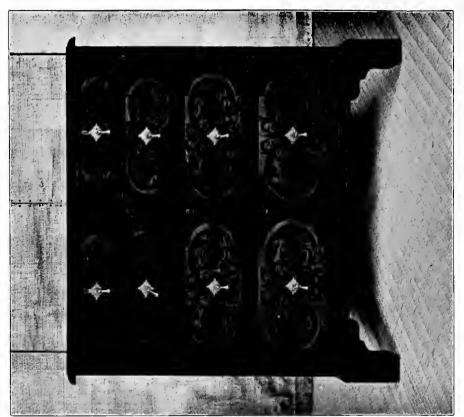


Queen Anne Walnut Tall-boy Chest. Lent by F. W. Phillips Esq., Hitchin

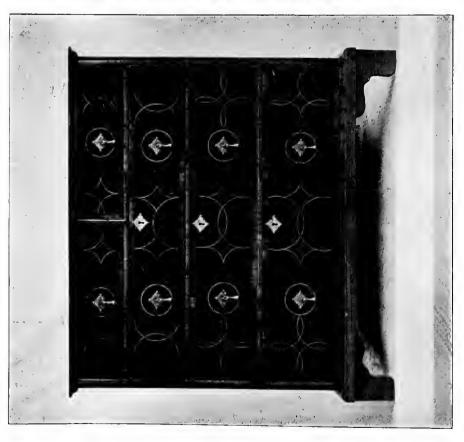




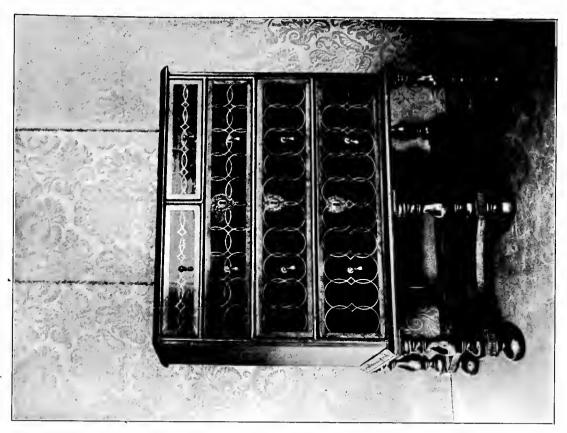
Queen Anne Chest. Property of Lady Wolseley

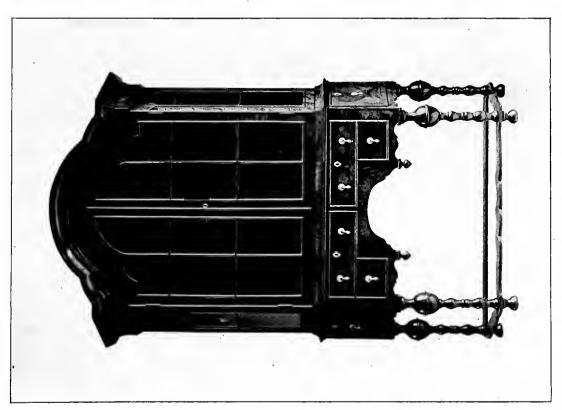


Queen Anne Chest



Queen Anne Chest





Queen Anne Chest of Drawers

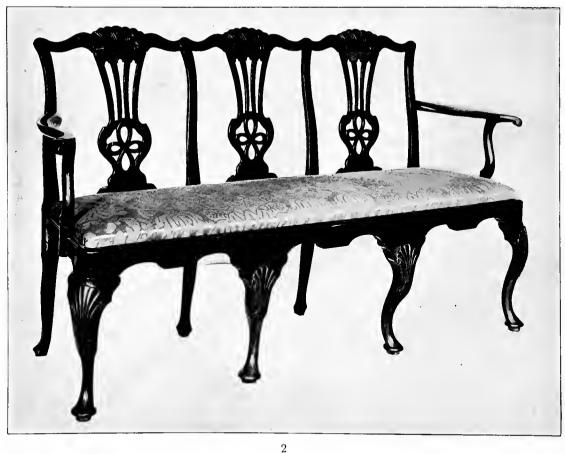


Queen Anne Cabinet Bureau. Lent by C. H. F. Kindermann Esq., London



Queen Anne Cabinet. Lent by the East Anglian Gallery, Orchard Str., London



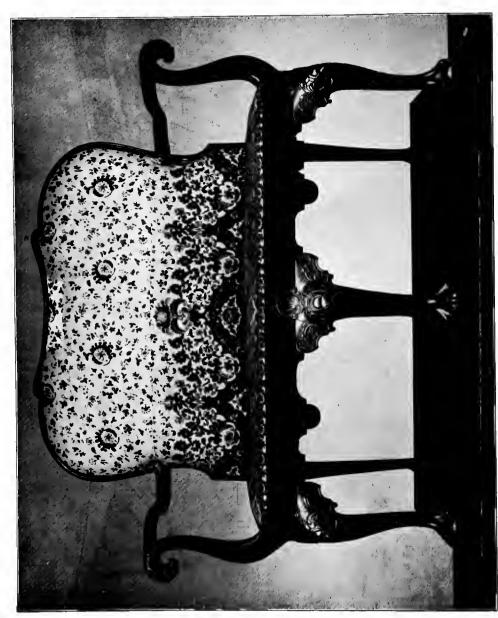


1. Queen Anne Settee in Walnut. Lent by Mr Partridge, St. James Str., London 2. Queen Anne Settee. Lent by the East Anglian Gallery, Orchard Str., London





1. Queen Anne Settee 1705. 2. Queen Anne Lacquer Settee. Property of Lady Wolseley



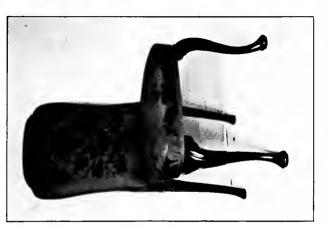
Walnut Love Seat. First Half of 18th Century. In the Victoria and Albert Museum, South Kensington



Queen Anne Chair. Property of Lady Wolseley



Queen Anne Upholstered Chair



Late Queen Anne Chair 1710-1714







1. Wood carving. The Royal Arms of Queen Anne. Victoria and Albert Museum. 2. Queen Anne Chair. Property of Lady Wolseley. 3. Queen Anne Hogarth Chair. Lent by C. H. F. Kindermann Esq., London

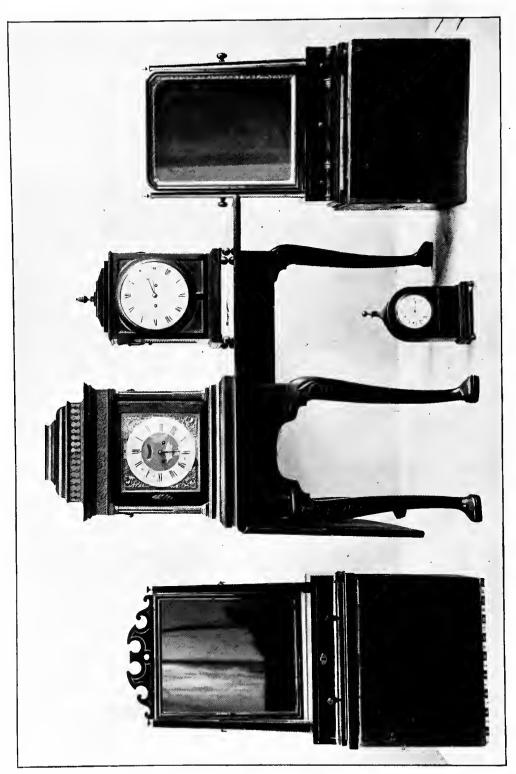








1. Lac Table, late Sheraton period. In possession of Lady Wolseley. 2. Queen Anne Dressing Table. 3. Queen Anne Bow Chest. Property of Lady Wolseley. 4. Queen Anne Chair. Lent by C. H. F. Kindermann Esq., London.

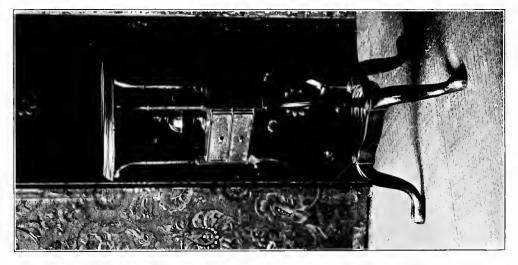


Mahogany Table, early 18th Century. Lent by Mrs McClure

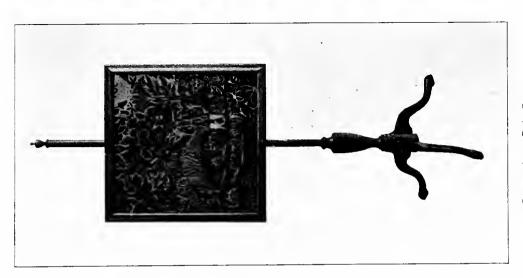
Largesl Clock, early 19th Century
Other Clock on table, early 18th Century
Small Bedroom Clock, about 1790. Property of Henry Willett Esq., Brighton
Mirror on left hand Wahut, about 1740
Mirror on right hand Mahogany, gilt fillet, 1760



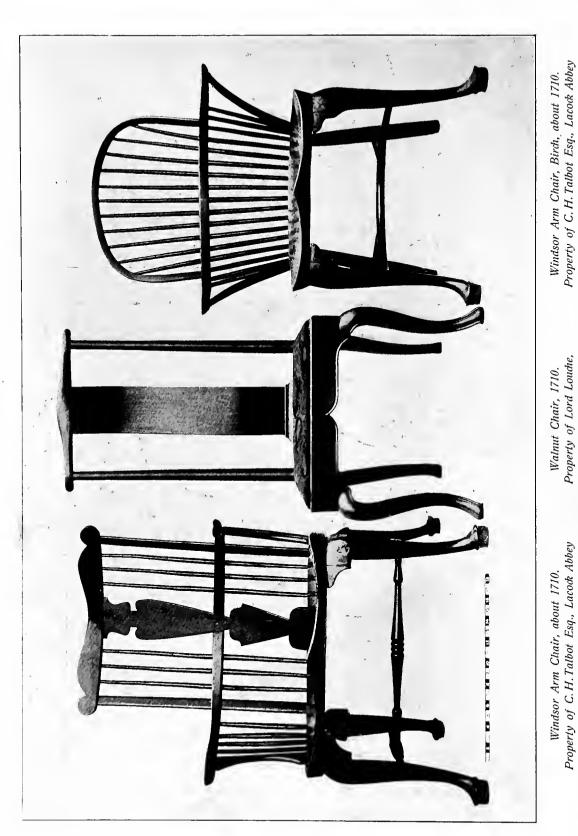
Queen Anne Candle Stand Property of Lady Wolseley



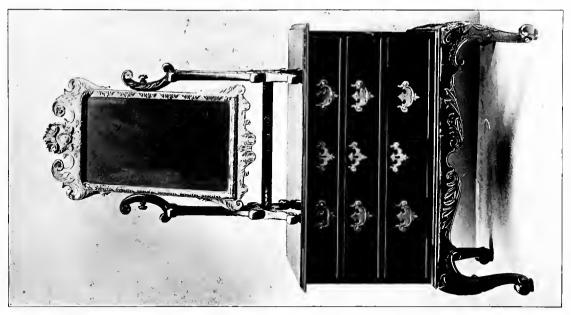
Queen Anne Wash Stand



Queen Anne Pole Screen Property of Lady Wolseley



Walnut Chair, 1710. Property of Lord Loudie, Parham, Pulborough



Early Georgian Toilet Glass, Wood frame, Carved and gilt, about 1730. Property of Violet. Lady Beaumont. Walnut Chest of Drawers, early 18th Century, belonging to Lord Middleton

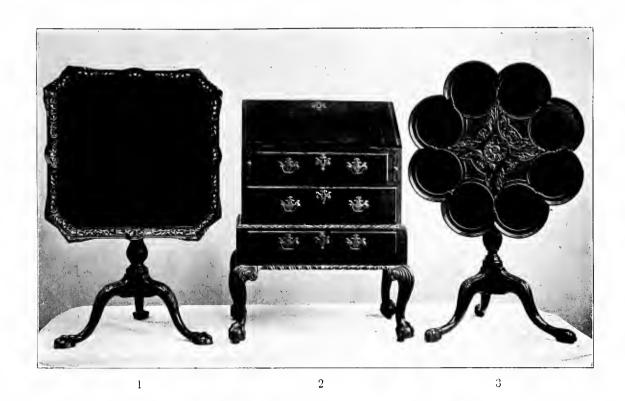


Early Georgian China Cabinet and Card Table. Early 13th Century. Property of A. E. Warner Esq.



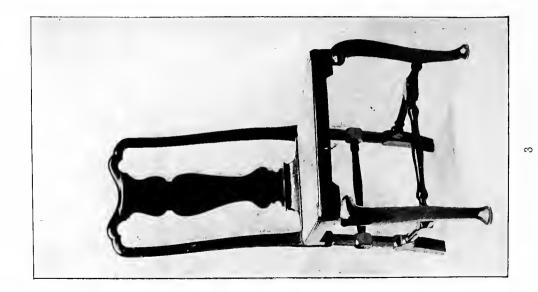


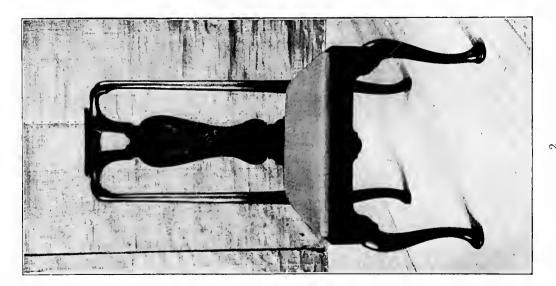
1. Queen Anne Gate Leg Table. 2. Queen Anne Dressing Table. Property of Lady Wolseley

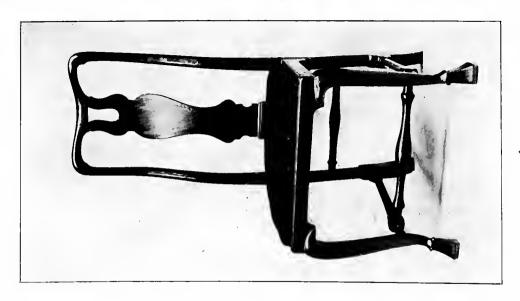




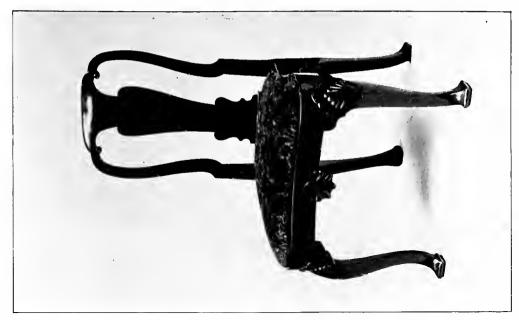
1. Chippendale Table, about 1740. Property of Lord Barnard, Raby Castle, Darlington. 2. Mahogany Writing Cabinet, Brass Mounts. Chippendale, about 1750. Lent by J. Robinson Esq. C. 1. E., Dorking. 3. Chippendale Table, first Half of 18th Century. Property of Edgar Willett Esq. M. A. 4. Walnut Table, about 1730. Property of W. R. Philips Esq., Montacute. 5. Mahogany Dumb Waiter. about 1740. Property of the Hon. Sir Spencer Ponsonby-Fane K. C. B. 6. Wine Cooler, about 1740. Property of C. H. Talbot Esq., Lacock Abbey



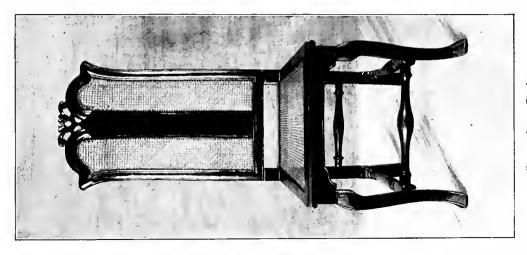




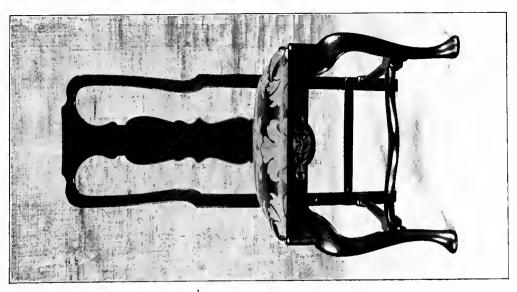
Queen Anne Chairs. No I and 3 of 1705. Property of Lady Wolseley



Queen Anne Chair



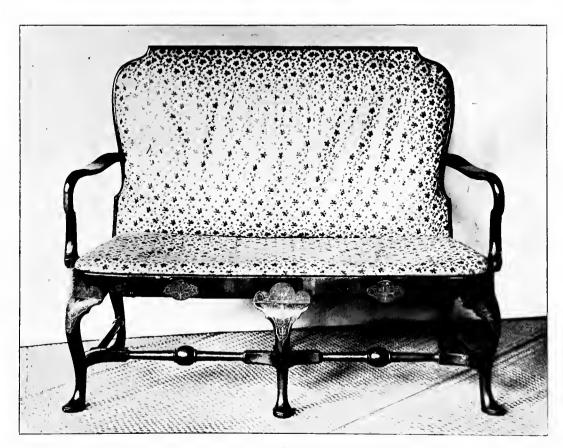
Queen Anne Chair Property of Lady Wolseley



Early Queen Anne Chair, about 1702







2. Simple Queen Anne Mirrors. In possession of Lady Wolseley.
 Queen Anne Setlee. Lent by C. H. F. Kindermann Esq., London

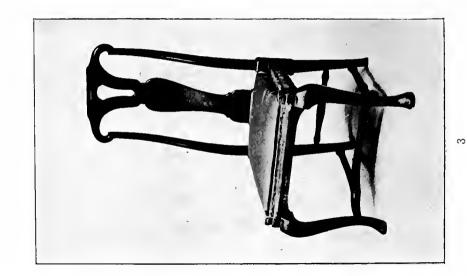


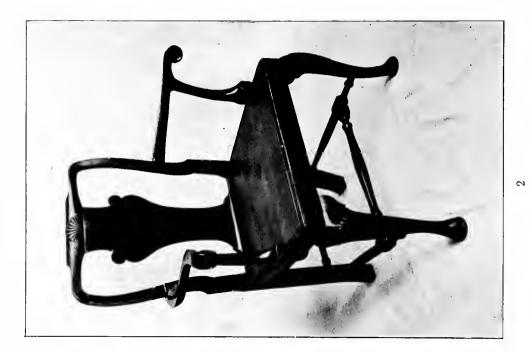


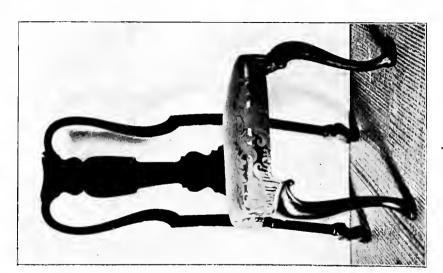




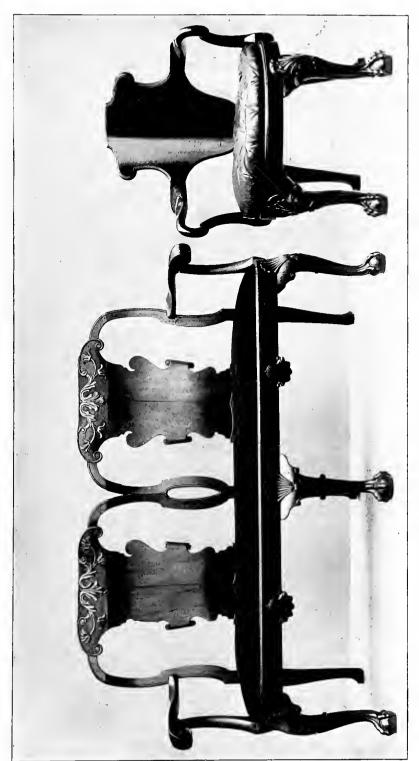
Queen Anne Dressing Glasses. In the possession of Lady Wolseley







1. Queen Anne Chair. 2. Queen Anne Arm Chair 1705. 3. Queen Anne Chair. Property of Lady Wolseley



Settee of Carved Oak, early 18th Century. Property of Vincent J. Robinson Esq. M. A.

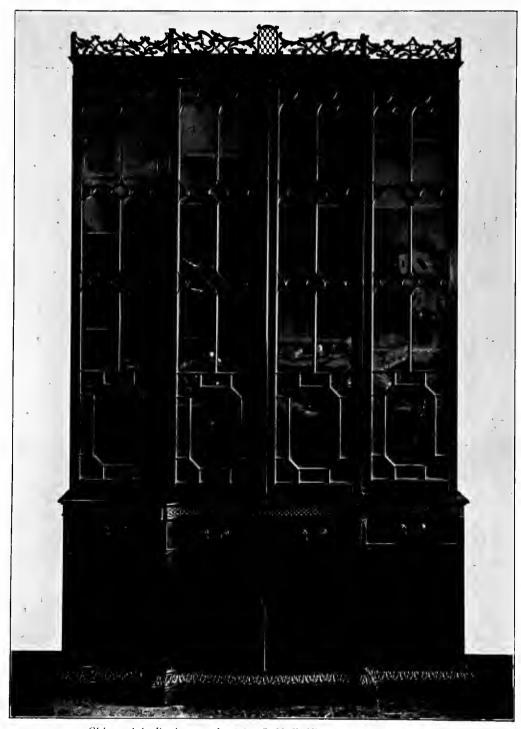
Chippendate Walnut Arm Chair, About 1730. Property of Earl Brownlow P.C.



Chippendale Bookcase. Lent by the East Anglian Gallery, London



Chippendale Bookcase or China Cabinet. Lent by Messrs Gill & Reigate, London



Chippendale Bookcase. Lent by C. H. F. Kindermann Esq., London



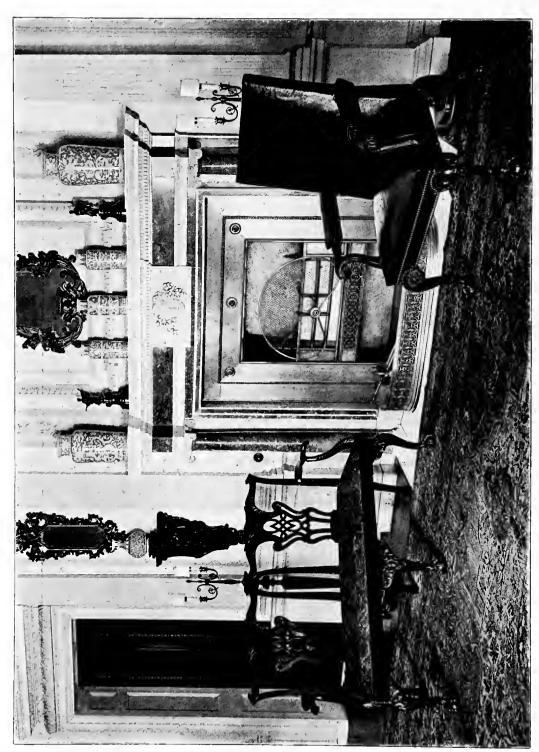
Chippendale Bedstead. Lent by Messrs Gill & Reigate, London



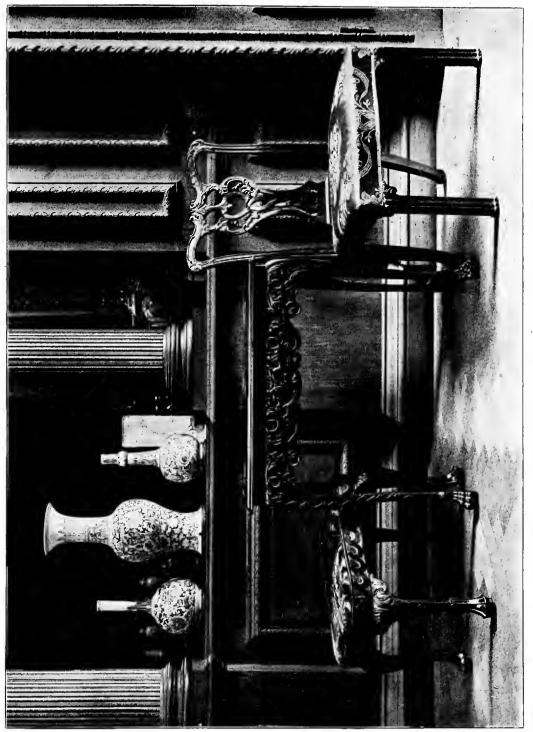
Chippendale Group. Property of Messrs Waring & Gillow, London



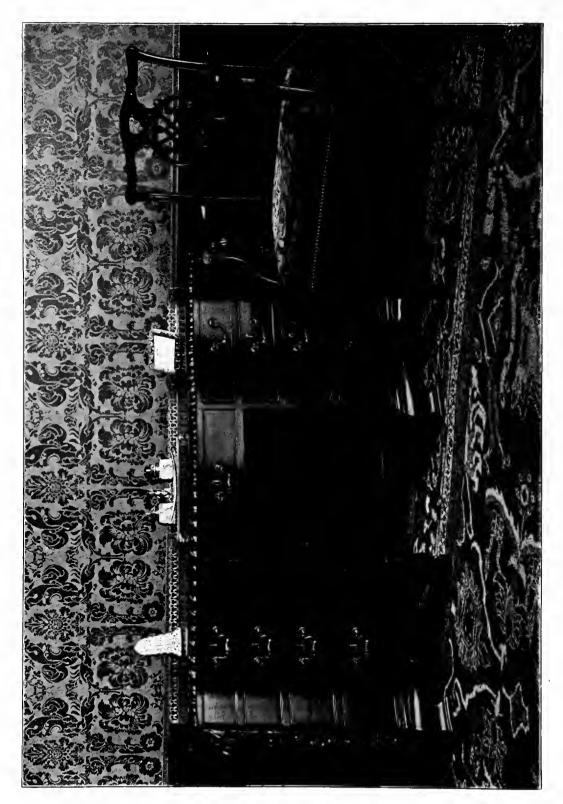
Chippendale Settee and Chair. In possession of W. H. Lever Esq. M. P.



Chippendale Settee and Chair. Property of W. H. Lever Esq. M. P.



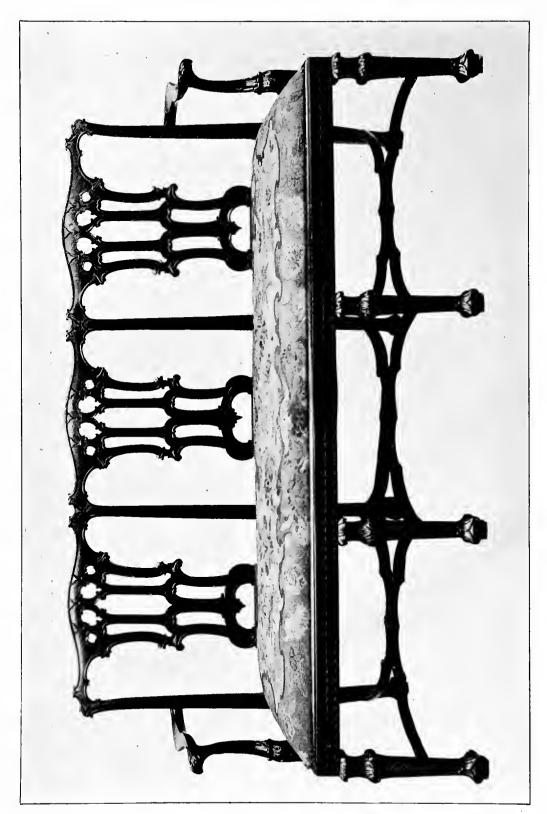
Chippendale Group. Irish Chippendale Centre table. Property of W. H. Lever Esq. M. P.



Chippendale Writing Table and Chair. Property of W. G. Raphael Esq.



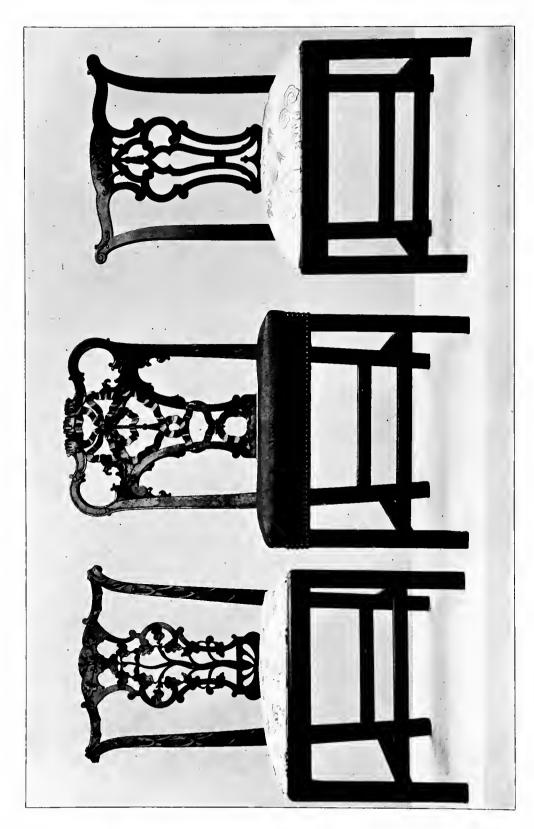
Chippendale Settee. In possession of Messrs Thornton Smith, Soho Square, London



Chippendale Settee, lent by Messrs Mallett & Son, Bath



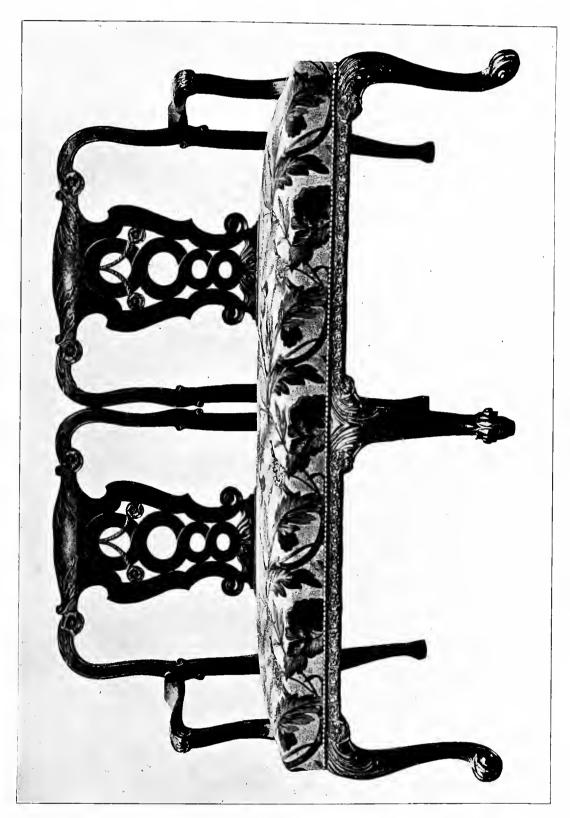
Mahogany Settee, designed by Chippendale for the Bury Family of Kateshill, Bewdley. Property of Mrs McClure



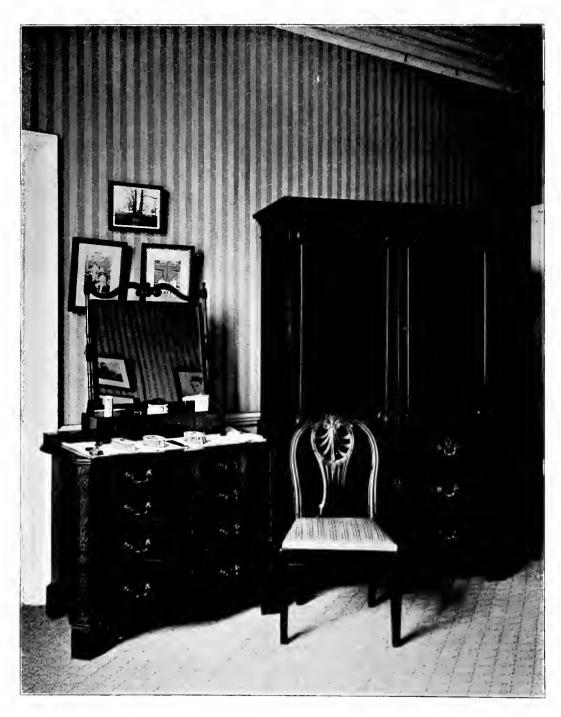
Chippendale Walnut Chair. Property of W. R. Philips Esq., Montacute

Chippendale Chair. About 1750. Property of Edgar Willett Esq. M. A.

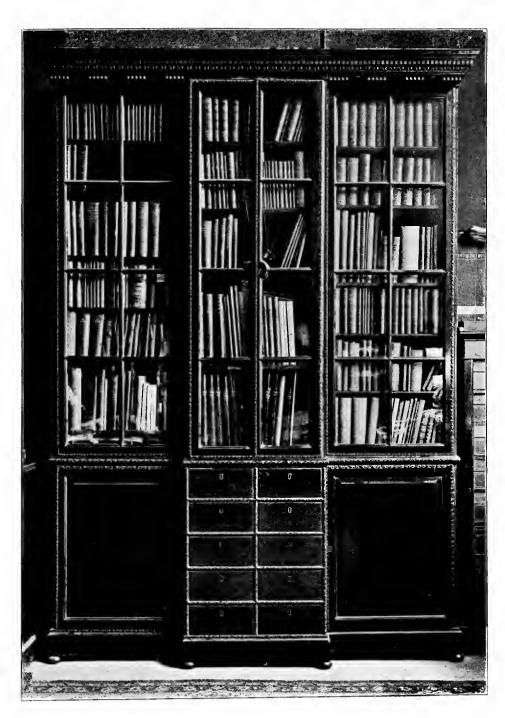
Chippendale Chair. About 1770. Property of the Earl of Coventry



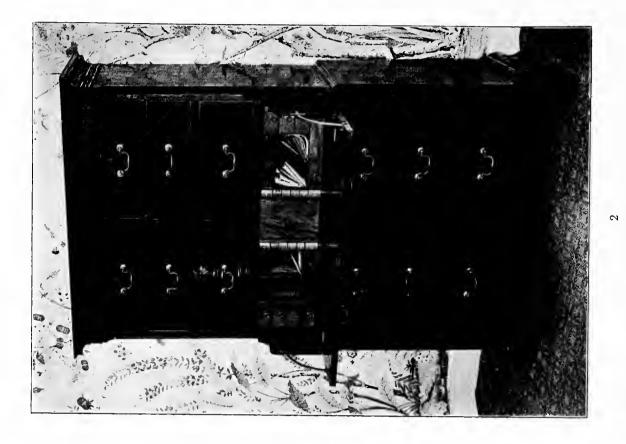
Chippendale Settee from the Dublin Museum. Photo kindly lent by M. Leclerg



Chippendale Bedroom Furniture. In possession of W. G. Raphael Esq.

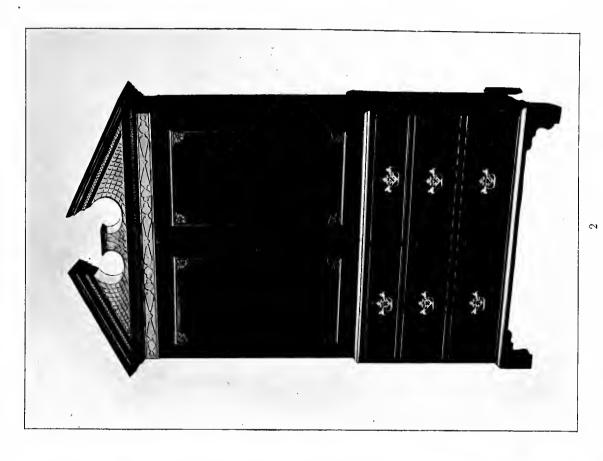


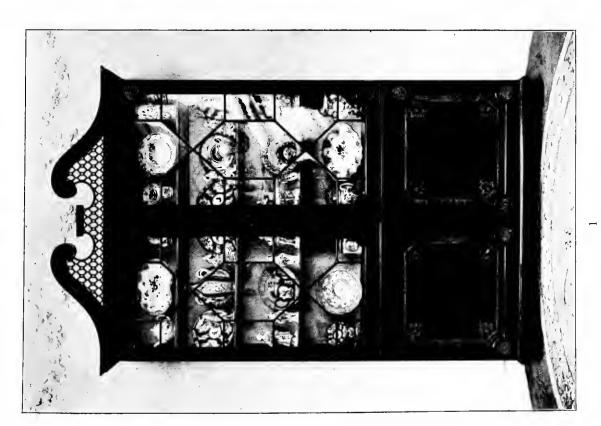
Chippendale Bookcase



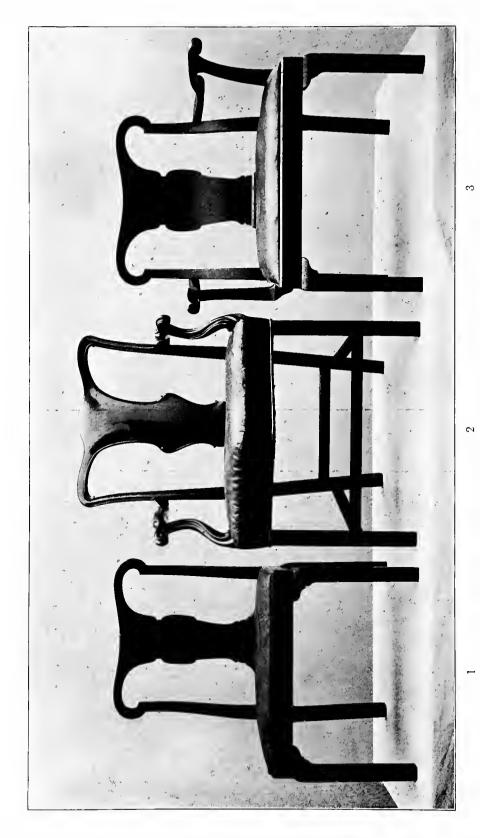


Chippendale Hanging Mirror. Mahogany with carving, gilt, and Chippendale Bureau-Bookcase, handles and ornaments in turned horn.
 Property of A.B. Hoyward Esq. 2. Chippendale Bureau. In possession of Mrs Egon Friedeberg, Berlin

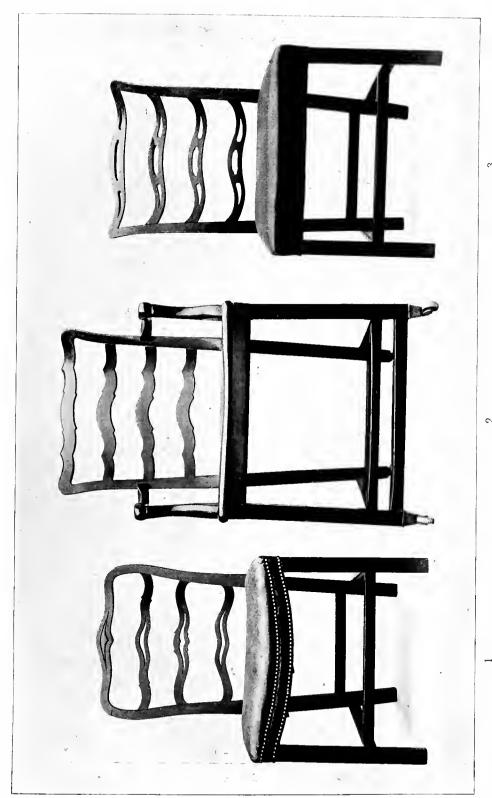




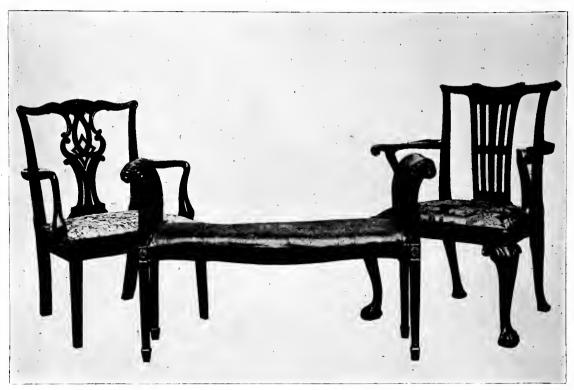
1. Chippendale Period China Cabinet, 2. Chippendale Wardrobe Lent by Messrs Mallett & Son, Bath



1. 2. Mahogany Chair and Arm Chair; first Half of 18th Century. Property of W. R. Philips Esq., Montacute 3. Mahogany Arm Chair. First Half of 18th Century. Property of the Worshipful Company of Clothworkers, London



Chippendale. Second Half of the 18th Century. Property of Sir E. Hope Verney Bart.
 Chippendale Mahogany Elbow Chair. Last Half of 18th Century. Property of the Under Secretary of State for India.
 Mahogany Chair, horsehair Seat. Property of the Covernors of the Charterhouse





1. Hepplewhite Window Seat and Chippendate Chairs. Lent by Mr Narramore, Newman Str. London 2. Chippendate Corner Chairs. Lent by Mr Quantrell, Wardour Str., London





2

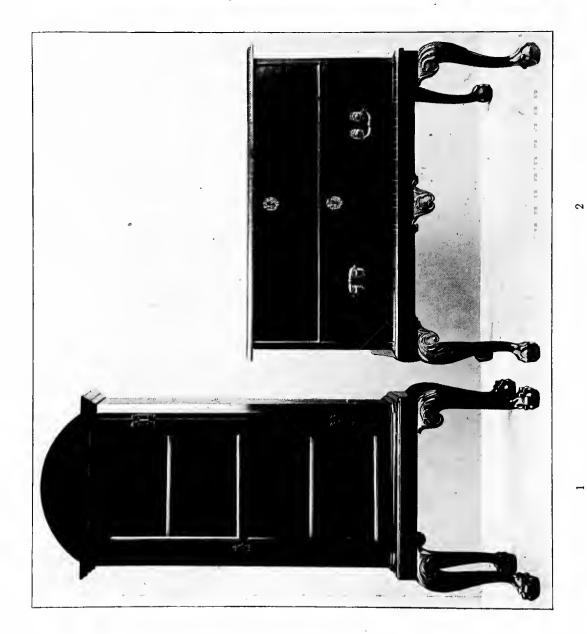


:

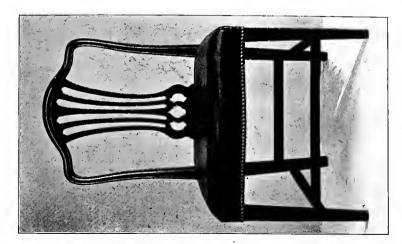
4

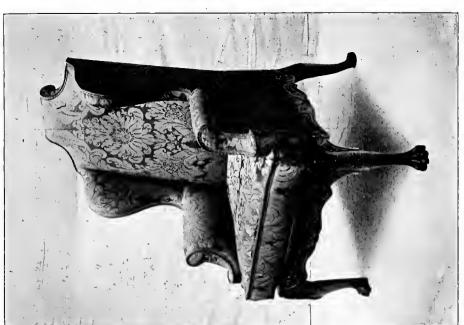
1. Chippendale Chair, about 1760. Victoria and Albert Museum, London.
2. Chippendale Chair, about 1760. Property of the Under Secret. of State for India.
3. 4. Chippendale Chairs. In possession of Warings, London

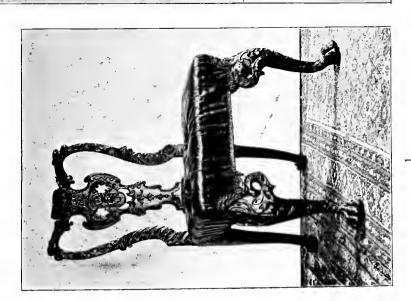




1. Cupboard, Mahogany veneered Walnut. First Half of 18th Century. Property of Sir W. E. Welby Gregory, Bart. 2. Pollard-wood Chest; Chippendale, about 1730. 3. Combination Dressing Table, Secretaire and Swing Glass; Brass mounts. About 1730. Property of Miss E. G. Tanner

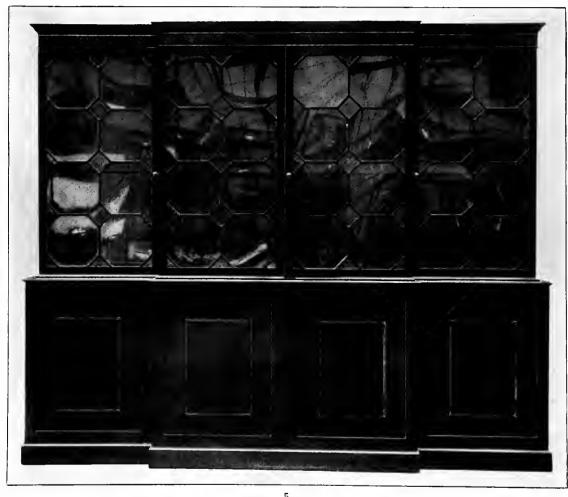






Carved Walnut Chair, Style of Chippendale, Second Half of 18th Century. From the Dining Room of Roehampton House.
 Chippendale Chair, belonging to Messrs Thornton Smith, Soho Sq., London. 3. Chippendale Chair, first Half of 18th Century. Belonging to the Hon. W. F. B. Massey, Mainwaring



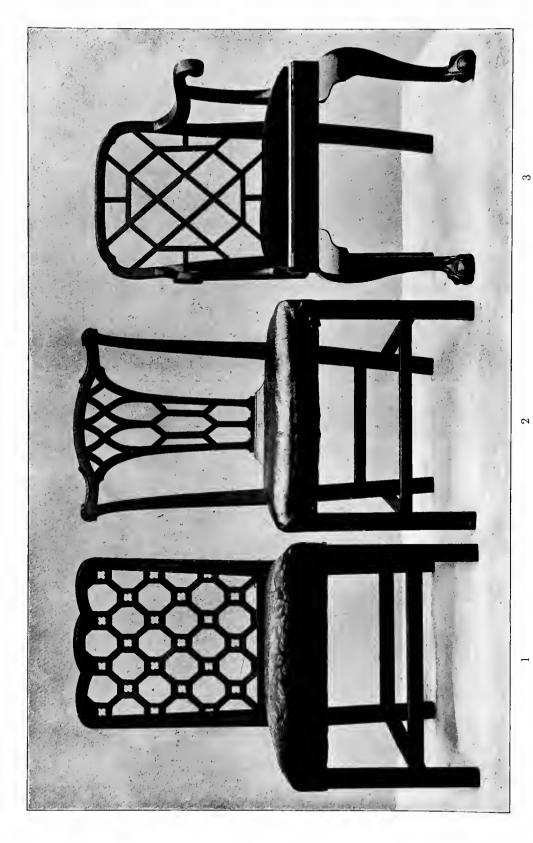


1. Mahogany Wine Cooler, Chippendale. Victoria and Albert Museum, London. 2. Carved Mahogany Flower Stand, Adam. Property of the Earl of Coventry. 3. Chippendale small octagonal Table, inlaid on top. Belonging to Lord Middleton, Wollaton Hall, Nottingham. 4. Mahogany Stand, about 1750. Victoria and Albert Museum, London. 5. Chippendale Bookcase, 1760. Belonging to the Under Secr. of State for India

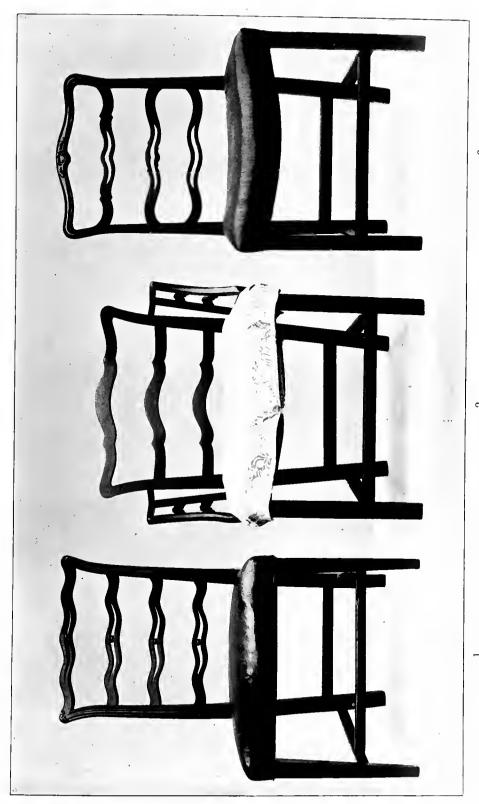




1. Chippendale Settee and Book Rack. By permission of Messrs Thornton Smith, Soho Sq., London. 2. Chippendale Commode; lent by C. H. F. Kindermann Esq., 26 Golden Sq., London



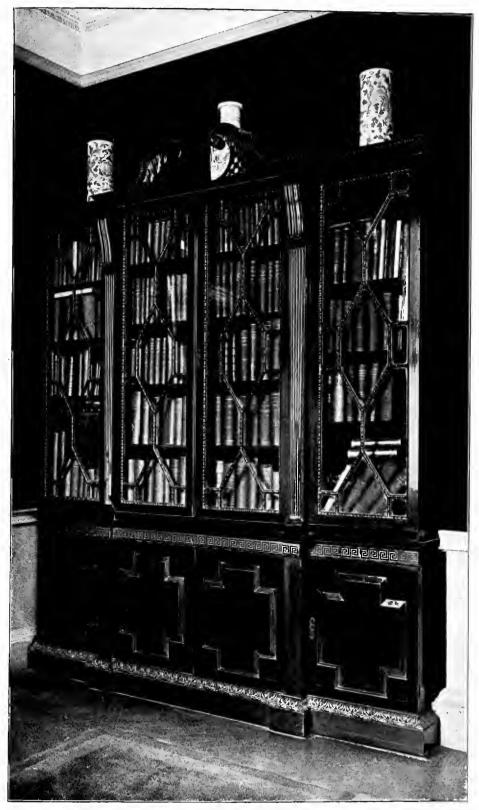
1. Mahogany Chair, about 1780. Prop. of the Hon. Sir Spenser Ponsonby-Fane K. C. B. 2. Chippendale Walnut Chair. Property of W. H. Evans Esq., Forde Abbey. 3. Walnut Chair, Early George III Period 1760—1780. Prop. of the Hon. Sir Spenser Ponsonby-Fane K. C. B.



Mahogany Chair, second Half of the 18th Century. Property of the Undersecretary of State for India. 2. Second Half of the 18th Century.
 Property of Sir Edmond Hope Verney Bart. 3. Second Half of the 18th Century. Property of the Marine Society



Chippendale Bookcase. Lent by Messrs Mallett & Son, Bath



Early Chippendale Bookcase. Property of H. Percy Deans Esq., Harley Str., London



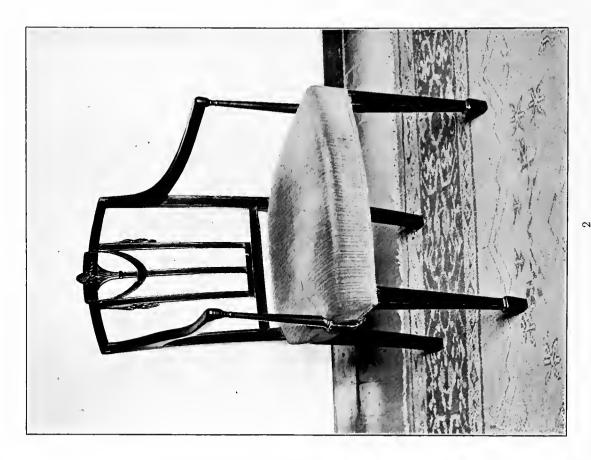
1. Chippendale Table. Lent by F. W. Phillips Esq., Hitchin. 2. Chippendale Writing Table.

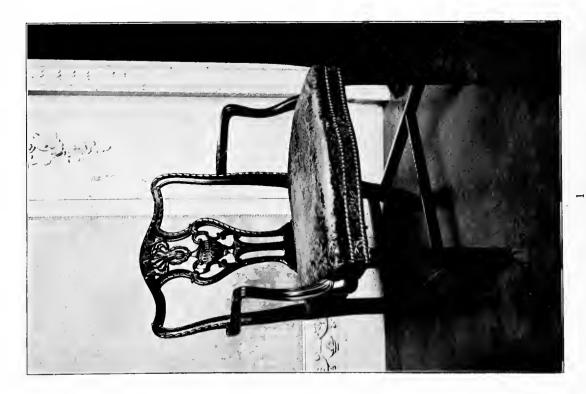
Lent by Messrs Mallett & Son, Bath





1. Chippendale Table, lent by W. G. Raphael Esq. 2. Chippendale Knee-hole Writing Table. Lent by Messrs Isaacs, New Oxford Str., London W.



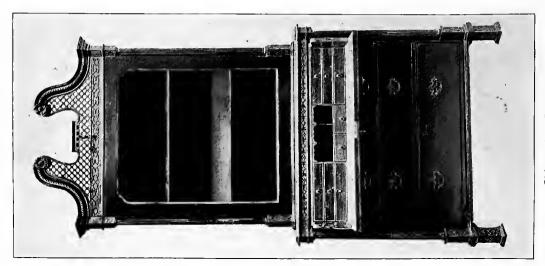


1. Chippendale Chair. Lent by Percy Webster Esq., G' Portland Str., London W. 2. Hepplewhite Chair. Property of T. Wilson Esq. A. R. I. B. A.

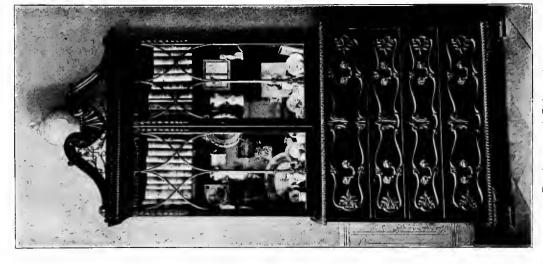


Small Chippendale Bedstead

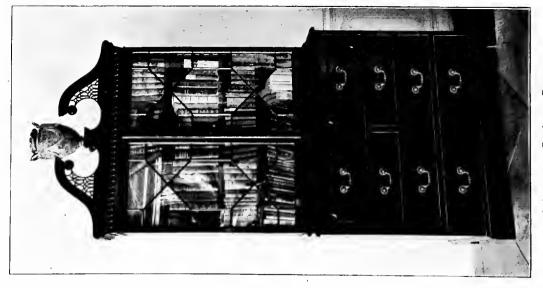
Lent by F. W. Phillips Esq., Hitchin

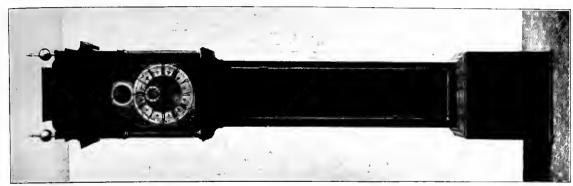


Chippendale Bureau Lent by Messrs Mallett & Son, Bath

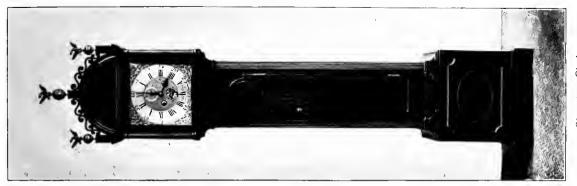


Chippendale Bookcase Bureau
Property of Charles Horsfall Esq., Berlin

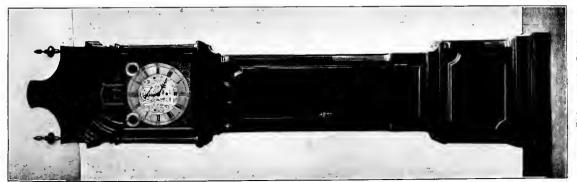




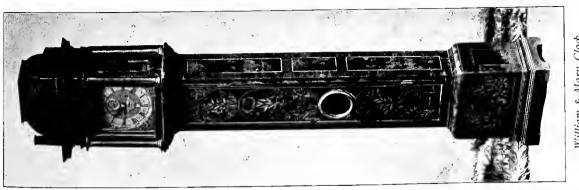
Queen Anne Clock



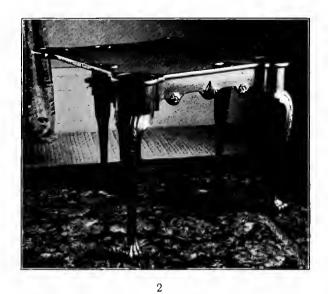
Chippendale Clock
With kind permission of Percy Webster Esq., Great Portland Str., London



William & Mary Clock





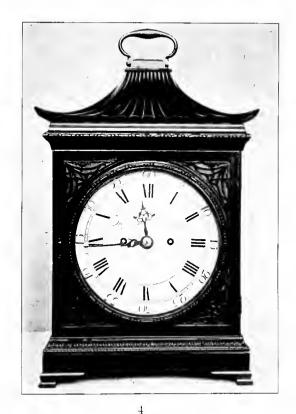




- 1. Chippendale Settee and Chair. Lent by the East Anglian Gallery, Orchard Str., London W. 2. Mahogany Card Table, about 1770. Properly of T. M. Horsfall Esq., Cheltenham 3. Mahogany Music Stool, about 1760. Property of T. M. Horsfall Esq., Cheltenham







1. Chippendale Bracket Clock. 2. Sheraton Bracket Clock. 3. Sheraton Clock. No. 1 to 3 lent by Percy Webster Esq., Great Portland Str., London. 4. Chippendale Clock; lent by Messrs Mallett & Son, Bath



Chippendale Side Table and Settee. In possession of W. H. Lever Esq. M.P.

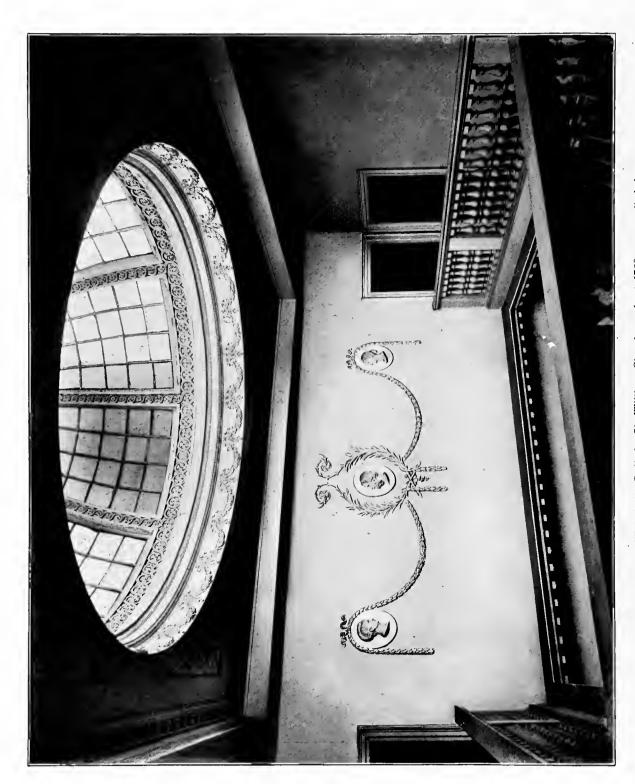




Carrington House, Whitehall. Room by Sir William Chambers, about 1760; now pulled down



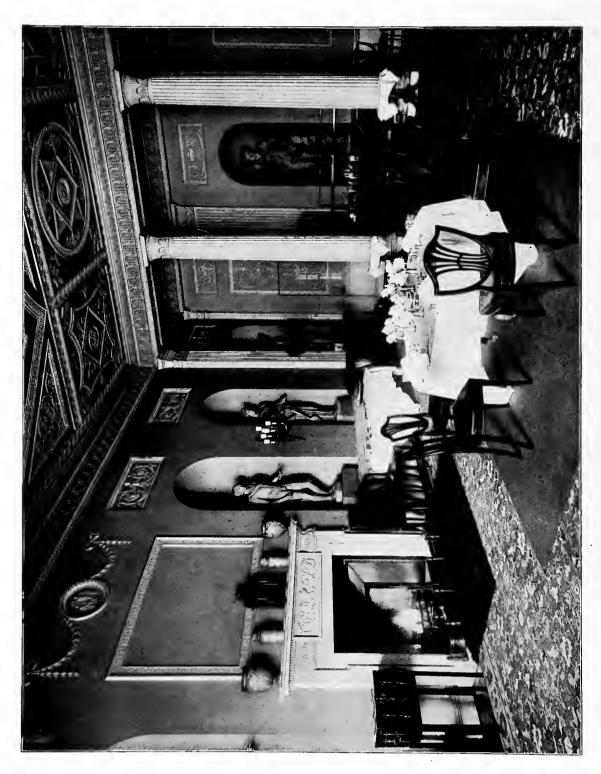
Carrington House, Whitehall. Ball Room by Sir William Chambers, about 1760; now pulled down



Carrington House, Whitehall. Built by Sir William Chambers about 1760, now pulled down



Carrington House, Whitehall. Dining Room by Sir William Chambers, about 1760 Property of Lord Carrington; now pulled down





Lansdowne House: The Ball Room or Sculpture Gallery. Adam 1767

Lansdowne House: The Entrance Hall. Adam 1767







Lansdowne House: The Back Drawing Room, Adam painted Decoration



Goodwood: The Long Gallery. Example of simple Room in the Georgian Period, between Queen Anne and Chippendale









The Old House, Canonbury Place, London. Chimney Piece, late 18th Century, Adam



Bowood; The Corridor. Designed by Adam



Derby House: His Lordship's Room. Adam



Bath: Banquetting Room of the Town Hall. Style of the Adam Period



Adam Decoration in White and Gold with inset medaillons in China. Painted satinwood Hepplewhite Settee and Chairs Property of W. H. Lever Esq. M.P.



Adam Sideboard and Hepplewhite Chairs. In possession of Warings-London





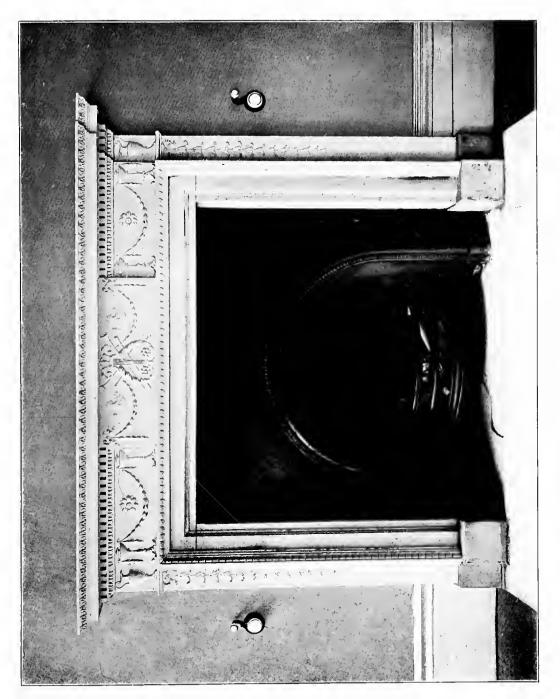
Sheen House, Richmond. Style of Robert Adam



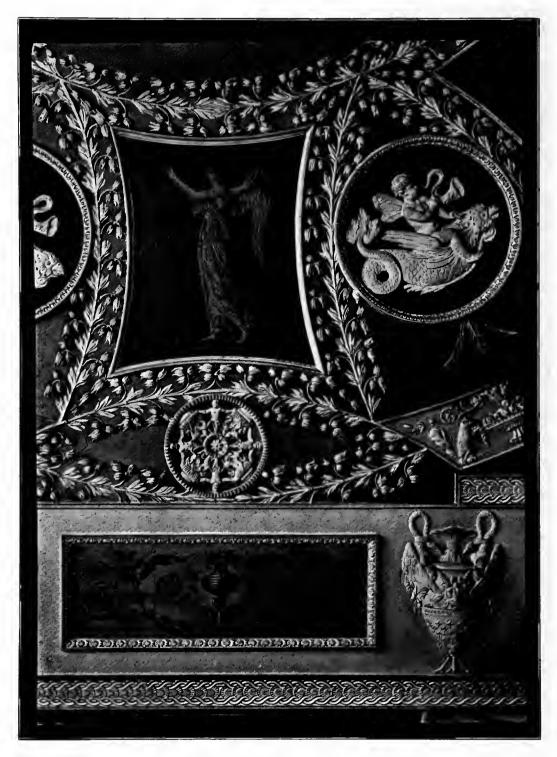
Sheen House, Richmond: Door in the Style of Robert Adam, 1785



Sheen House, Richmond. Fireplace in the Style of Robert Adam. About 1785



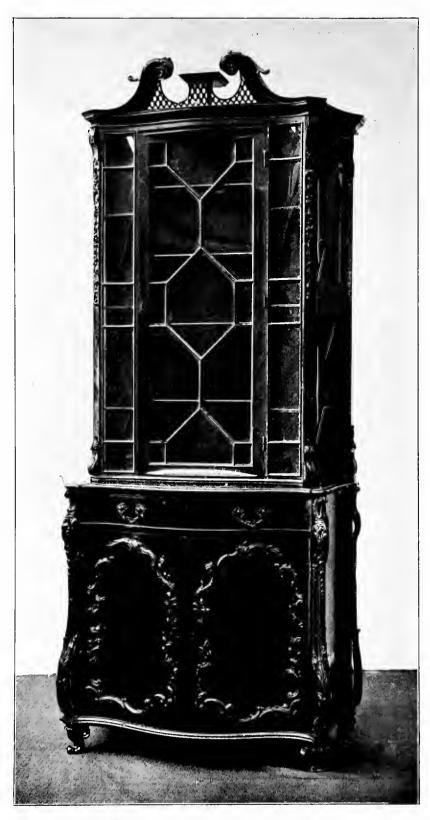
Adam Mantelpiece, Adelphi. By permission of Mr. A. B. Hayward



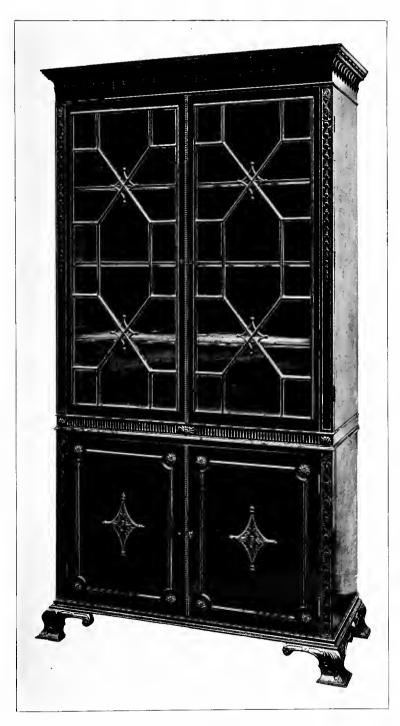
Portion of Ceiling, painted panels and moulded plaster, late 18th Century From No. 15 Hanover Square, London



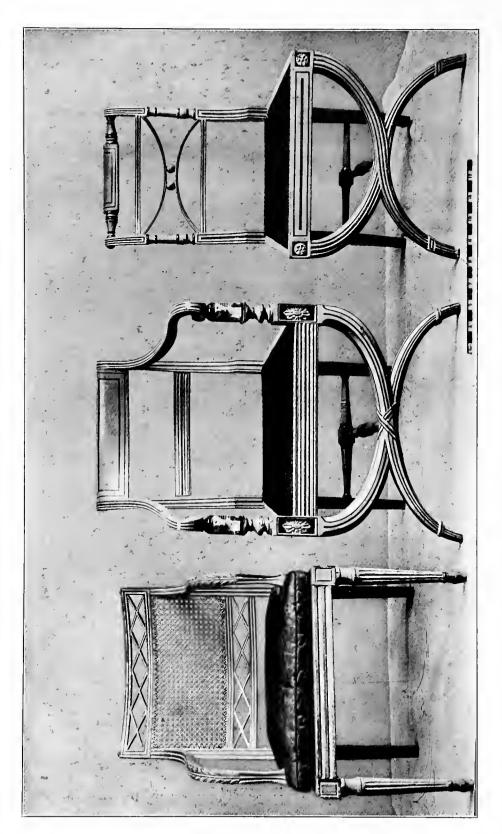
Portion of a Ceiling, consisting of painted panels and moulded plaster. From Nr. 15 Hanover Square, London. Late 18th Century The original paintings with reproductions of the plaster work are now in the Victoria and Albert Museum



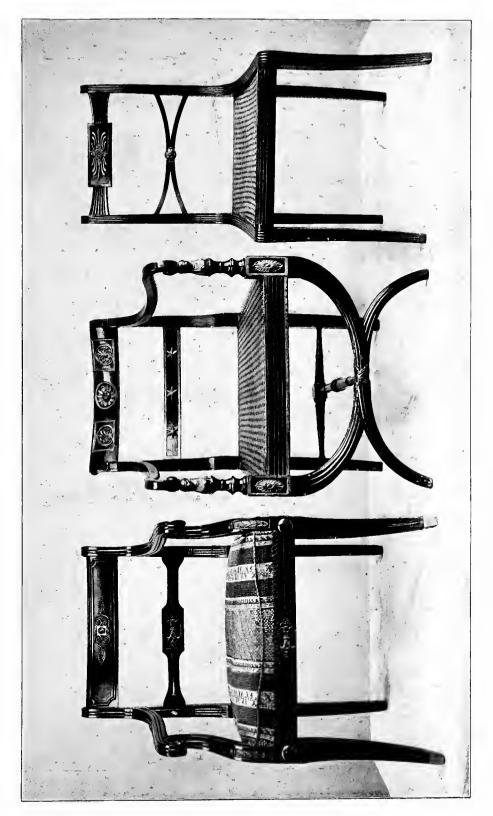
Mahogany Bookcase designed by Robert Adam, about 1790 Property of Mrs H. Willett



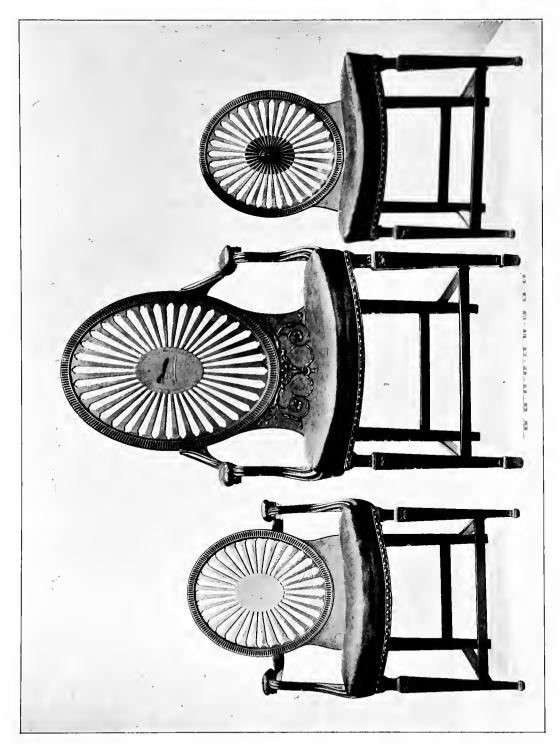
Adam Bookcase Lent by Colling & Young, Bird Str., London



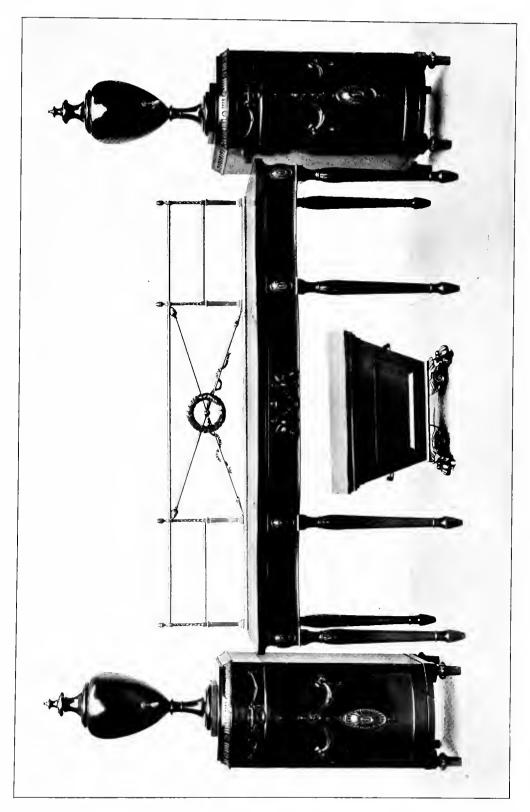
Adam. Painted white Chairs; made in Beech about 1800



Adam Chairs 1780-1800. Property of the Hon. Sir Spenser Ponsonby-Fane K.C.B.



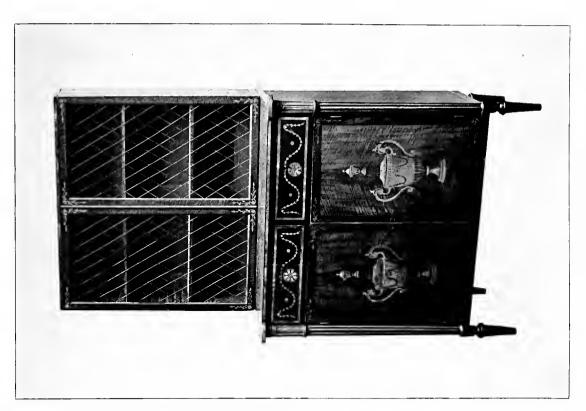
Adam Mahogany Chairs, made by Chippendale. Lent by the Worshipful Company of Drapers-London



Adam Sidebord and Urn Stands. In possession of Warings-London



Adam Sideboard. Property of W. G. Raphael Esq.



Adam Satinwood Cabinet Lent by Messrs Mallett & Son-Bath

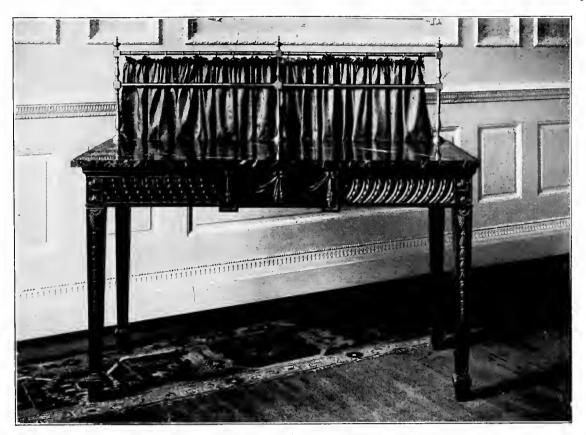


Mahogany Secretaire Bookcase, about 1770 Lent by F. W. Phillips Esq.-Hitchin





1. Bath: Adam Ceiling. 2. Adam Side Table. In possession of Warings-London

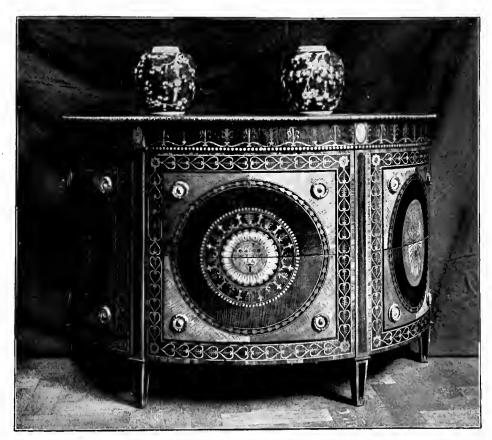






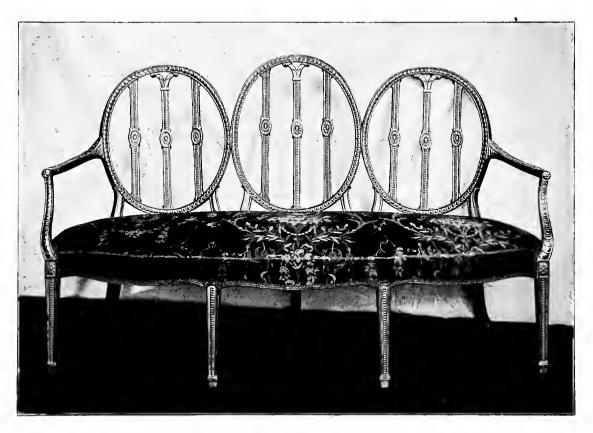
1. Adam Commode. Property of Messrs Gill & Reigate-London 2. Adam Commode. Property of W. H. Lever Esq. M.P.





1. Adam Side Table. 2. Adam Commode. Property of W. H. Lever Esq. M.P.





2

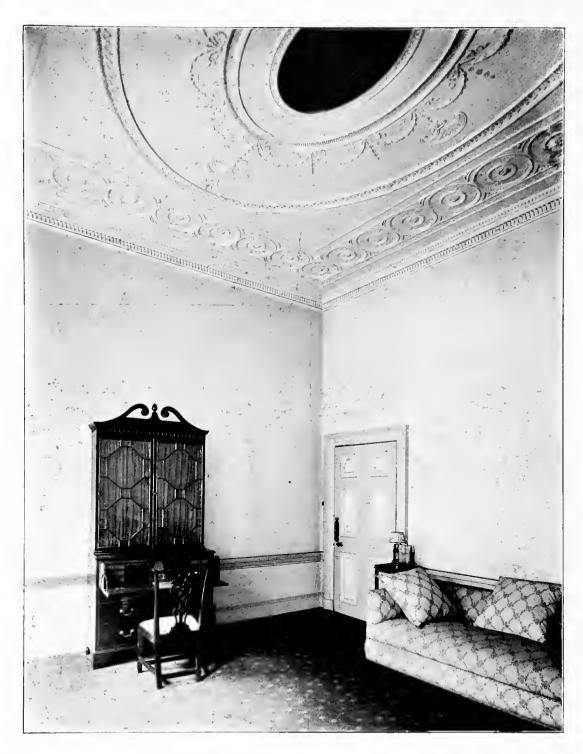
1. Adam Side Table. Lent by Messrs Mallett & Son-Bath 2. Adam Gilt Settee. Lent by Messrs Colling & Young, Bird Str., London W.



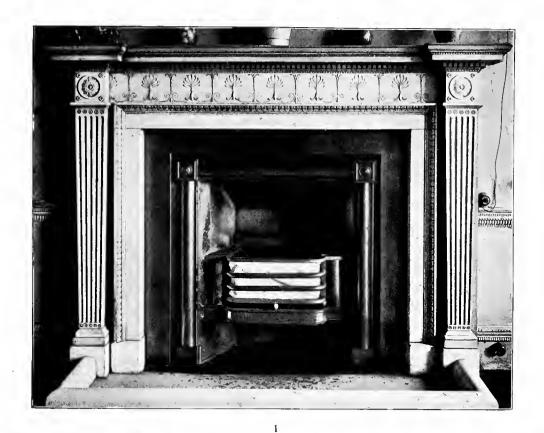




1. Adam Mahogany Settee. Seat embroidered on Satin by the Countess of Coventry. Property of the Earl of Coventry P. B. 2. Adam Chair, about 1790. Belonging to W. H. Evans Esq., Forde Abbey. 3. Adam Chair in Rosewood, about 1800. Property of the Rev. H. V. Le Bas M.A.



Adam Room in the Adelphi-London, Property of Mr. Guthrie



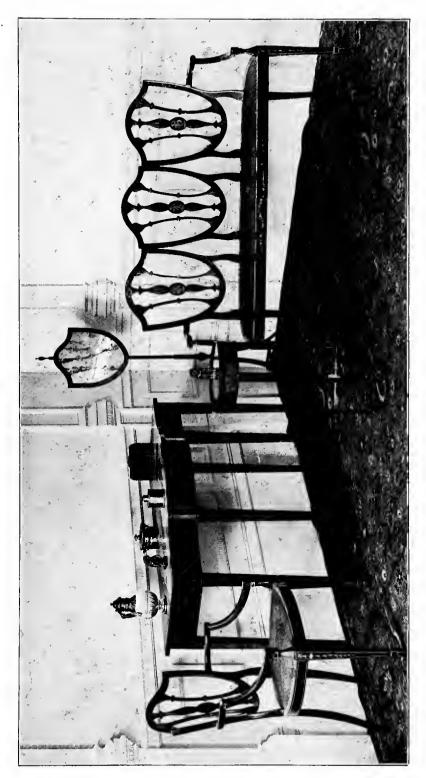
1. Adam Mantelpiece at the New Reform Club, Adelphi. By kind permission of A. B. Hayward Esq. 2. Adam Mantelpiece, Grate, Chair and Table. In possession of W. H. Lever Esq. M.P.



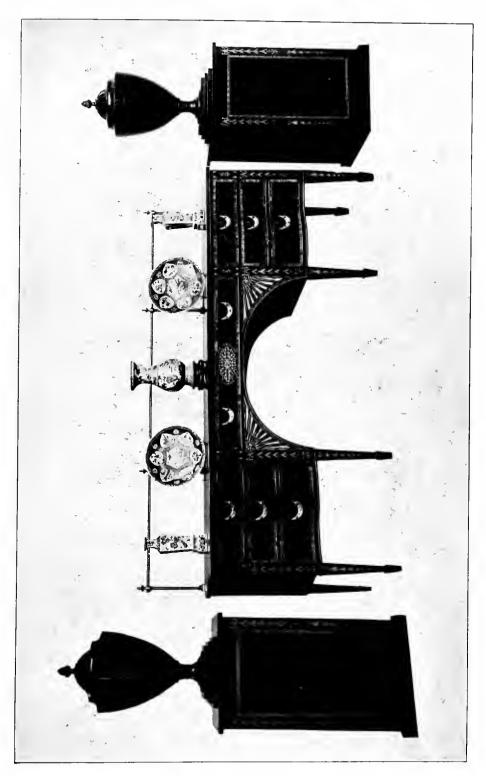
Hepplewhite Bedstead. In possession of Warings, London



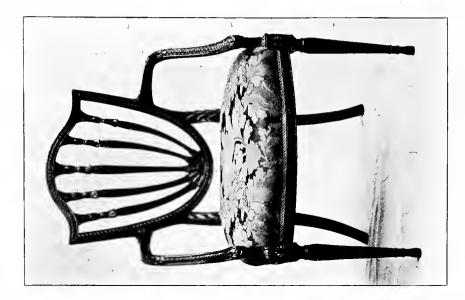
Hepplewhite Bedstead. In possession of Warings, London



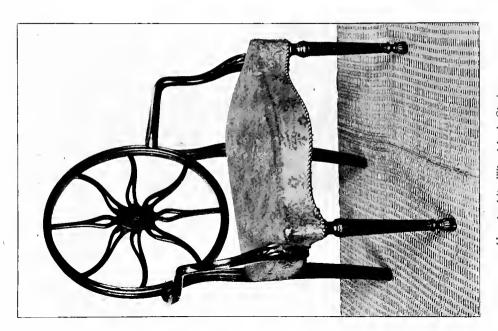
Painted Hepplewhite Group. Property of Warings, London



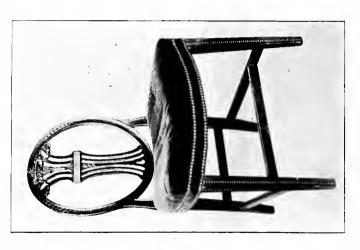
Hepplewhite Sideboard. Lent by Messrs Mallett & Son-Bath



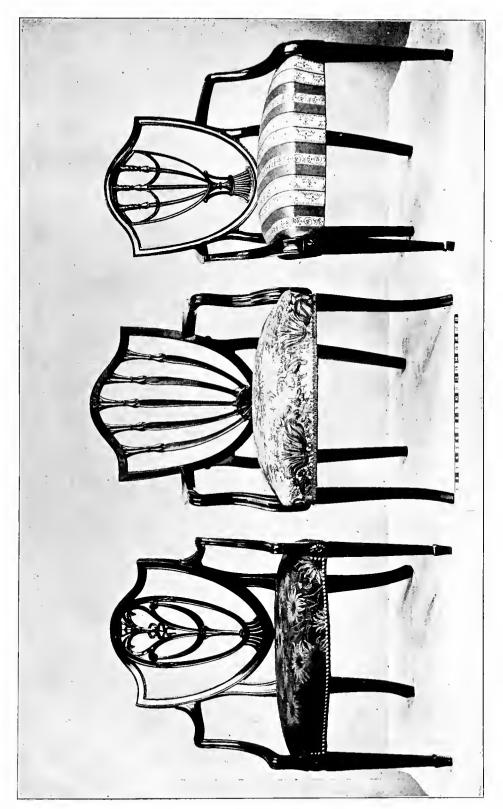
Hepplewhite Arm Chair Lent by Messrs Mallett & Son, Bath



Hepplewhite Wheel-back Chair Lent by C. H. F. Kindermann Esq., London



Hepptewhite Chair Museum of Science and Art, Dublin



Hepplewhite Mahogany Arm Chair. Late 18th Century. Property of Henry Willett Esq.-Brighton

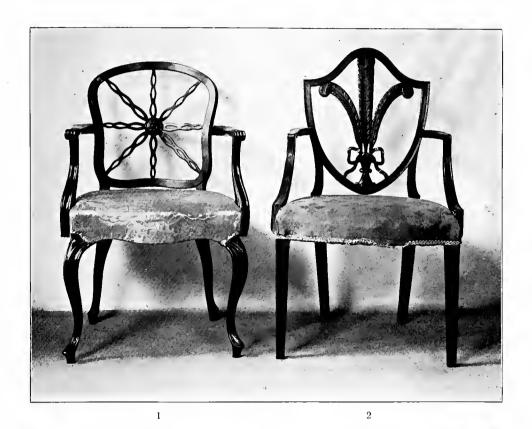
Hepplewhite Chair Property of Mrs G. Evans

Hepplewhite Chair, about 1780 Property of W.H. Spottiswoode Esq.



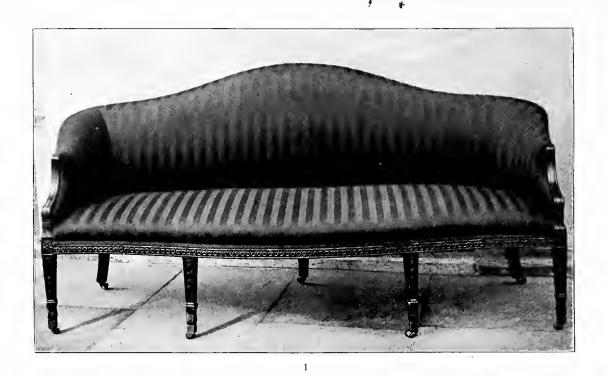


Hepplewhite Chairs. From the Kunstgewerbe-Museum-Berlin





1. Mahogany semi-wheel back Hepplewhite Chair. 2. Satinwood carved Feather Back Chair Hepplewhite 3. Carved Hepplewhite Commode. Property of Messrs Isaacs, New Oxford Str., London





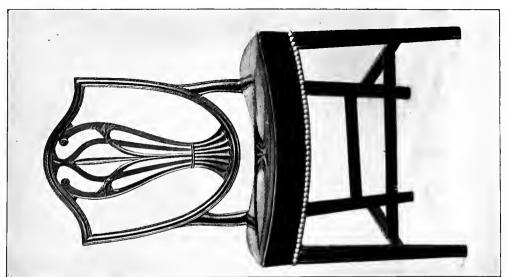
Hepplewhite Settees
1. Lent by Messrs Thornton Smith, Soho Sq., London. 2. Property of W. G. Raphael Esq.





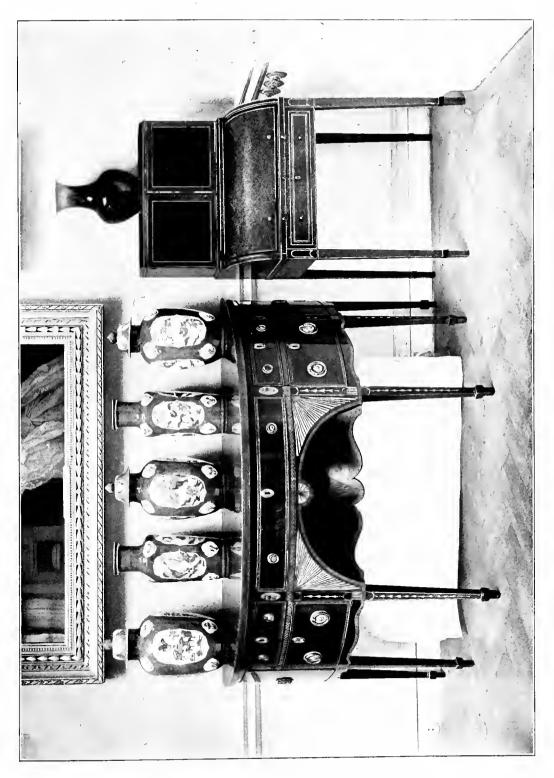
1. Hepplewhite Dressing Table with Secretaire. Property of Messrs Isaacs, New Oxford Str., London 2. Hepplewhite Side Table. Lent by Messrs Thornton-Smith, London



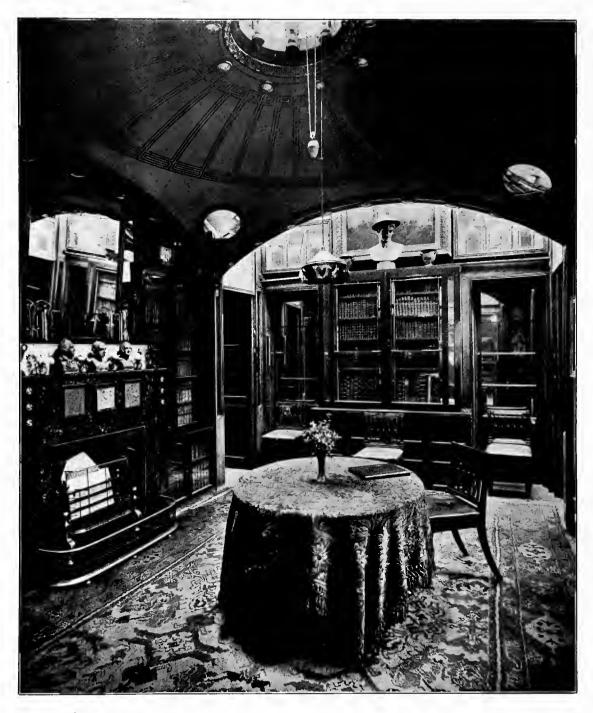


I. Hepplewhite Chair. Second half of 18th Century. Property of the Worshipful Company of Ironmongers. 2. Hepplewhite Chairs in Mahogany.

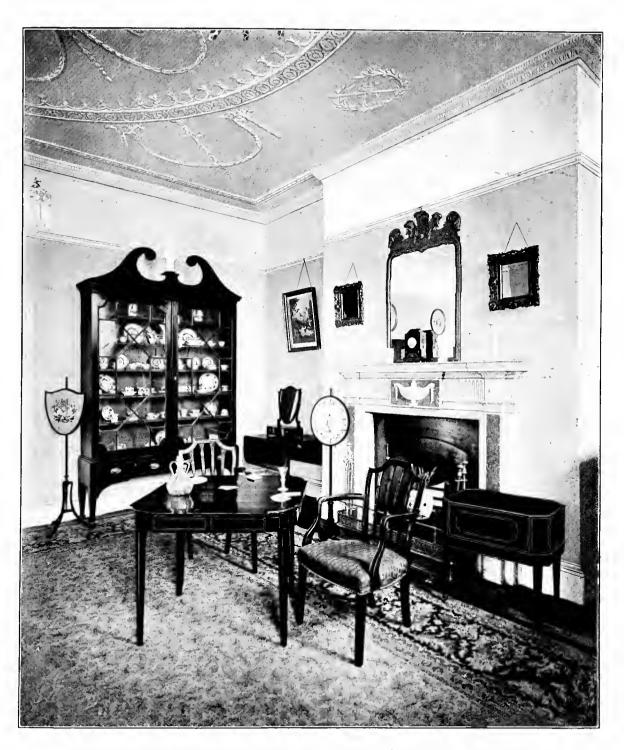
Property of the Hon. W. F. B. Massey-Mainwaring



Hepplewhite or Shearer Sideboard, Mahogany inlaid. Sheraton Tambour Table in Amboyna Wood In possession of W. H. Lever Esq. M.P.

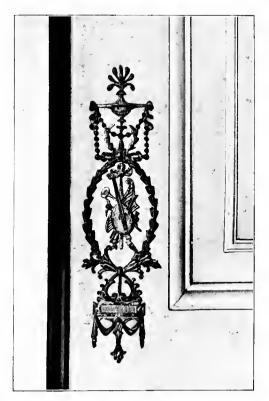


Sir John Soane's Morning Room, untouched since he died in 1812. Room designed by Sir John Soane, Architect; Sheraton Chairs



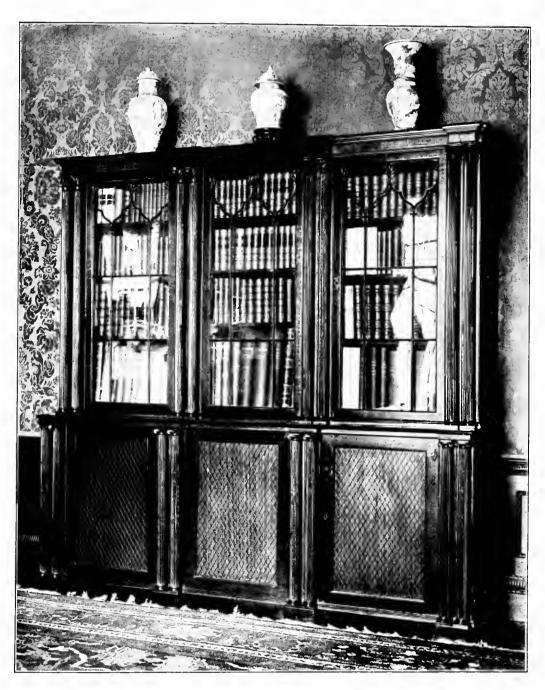
Adam Room with Sheraton Furniture at the East Anglian Gallery, Orchard Str., London







1. Adam Bedroom. 2. Adam doorplate. 3. Adam Wall decoration (Portland Place, London)



Hepplewhite Bookcase. Property of W. G. Raphael Esq,



Sheraton Cabinet and tortoiseshell Table. In possession of W. H. Lever Esq. M.P.



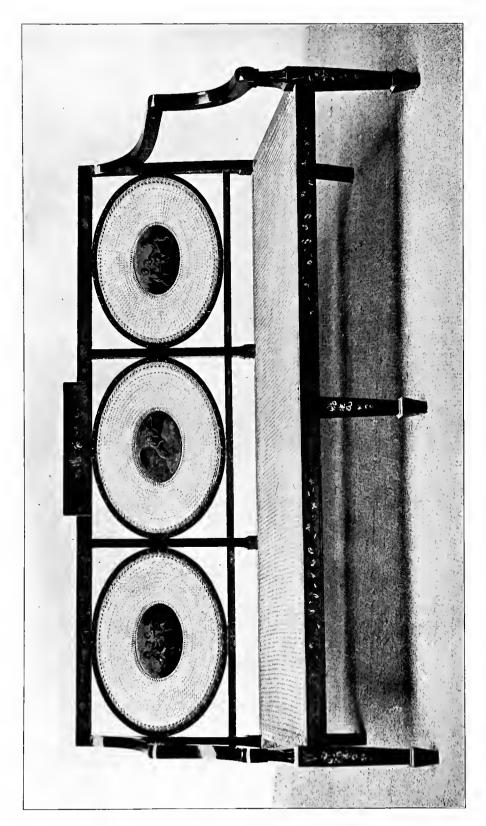
Sheraton Bookcase and side table. Property of A. E. Warner Esq.



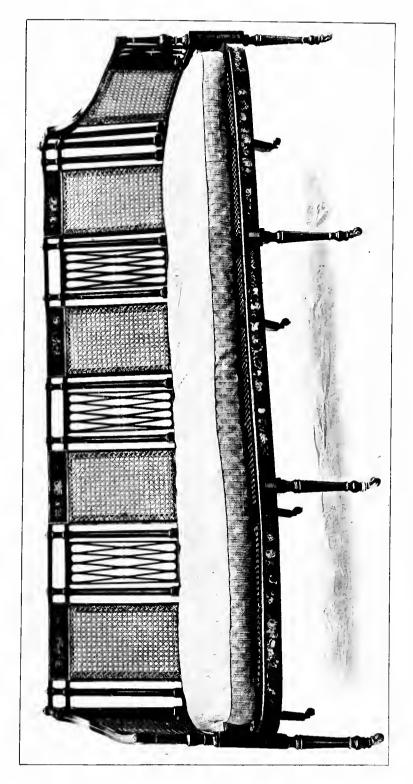
Mahogany Bookcase with carved decoration in satinwood designed by Sheraton for the offices of "The Times". Now in the possession of "The Times Book Club"



Sheraton Cabinet. In possession of Warings, London



Painted Sheraton Settee. In possession of Warings, London



Painted Sheraton Settee. Lent by Messrs Colling & Young, Bird Str., London





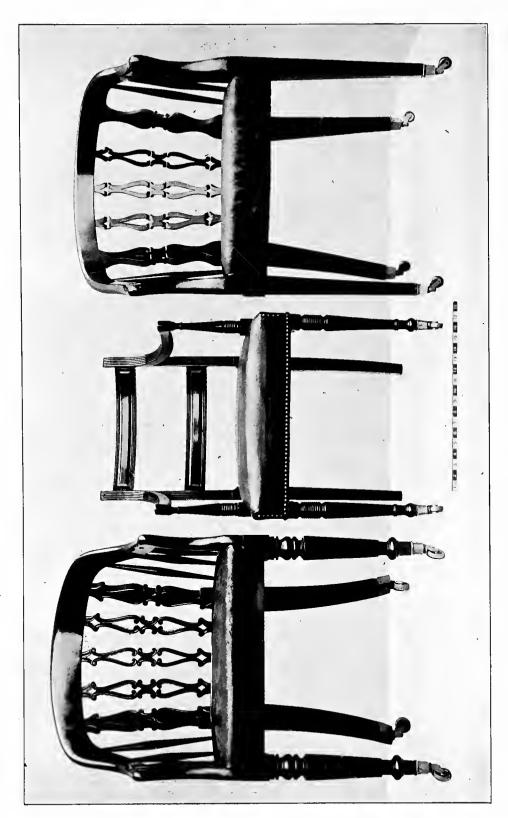


Painted Sheraton Chairs and Settee. In possession of Warings, London

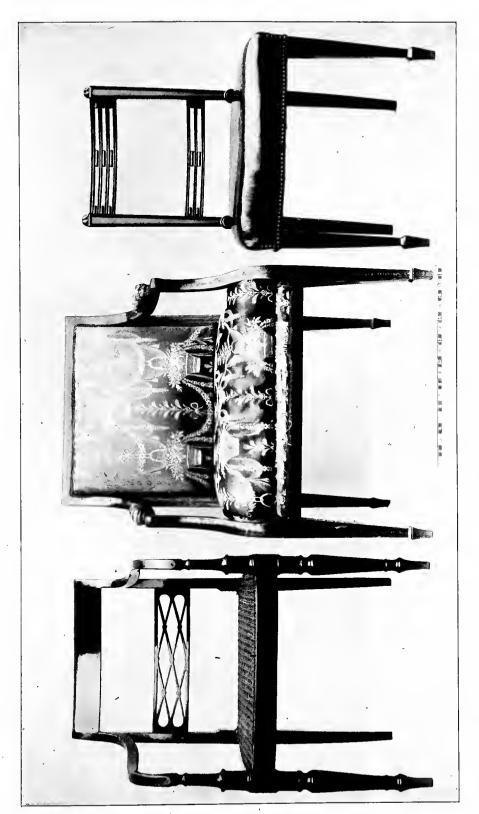




1. Adam Chair. 2 Dutch Copy of Sheraton. 3.4. Late Sheraton Chairs (1 & 2 Kunstgewerbe-Museum, Berlin. 3, 4 In possession of Charles M. Horsfall Esq., Berlin)



Mahogany Chairs, late 18th Century. Property of the Under Secretary of State for India



Sheraton Chair Property of Henry Willett Esq.

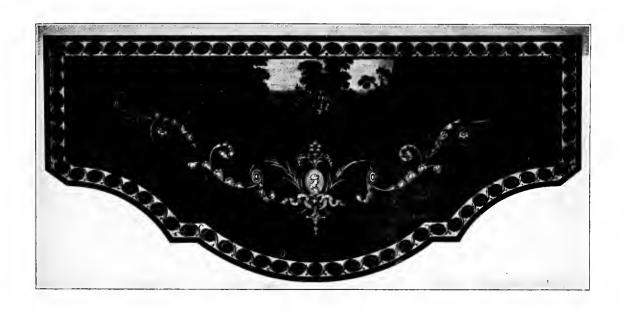
Painted Sheraton Chair, about 1780 Property of the Earl of Coventry P.C.

Late 18th Cent. Mahogany Chair Property of the Under Sect. of State for India



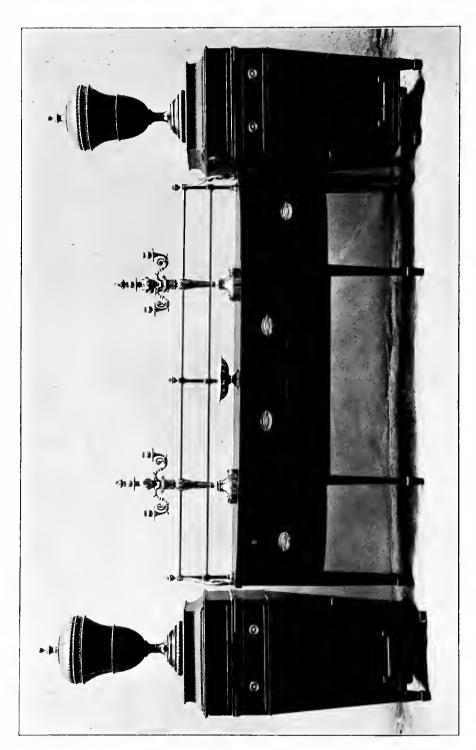


1. Sculptured Mantelpiece of Adam Period; with Grate designed by Adam 2. Finely inlaid Satinwood Chest by Sheraton. By permission of William James Esq. .





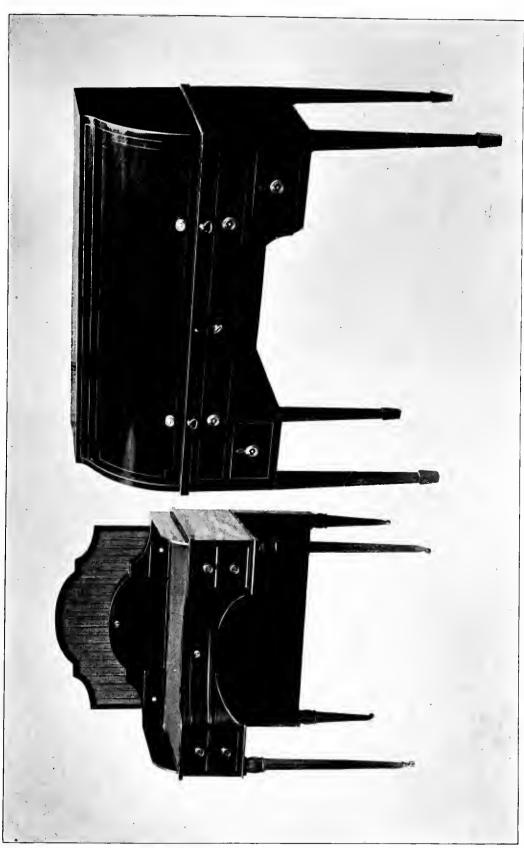
Sheraton Painted Satinwood Cabinet with Top In the Victoria and Albert Museum, London



Sheraton Sidebord and Urn Stands; lent by Warings, London



Sheraton Bureaus. Lent by Messrs. Mallett & Son-Bath



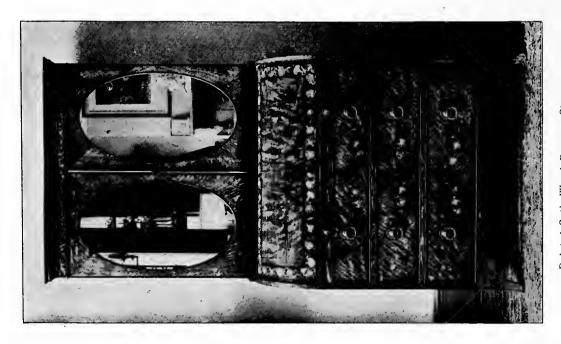




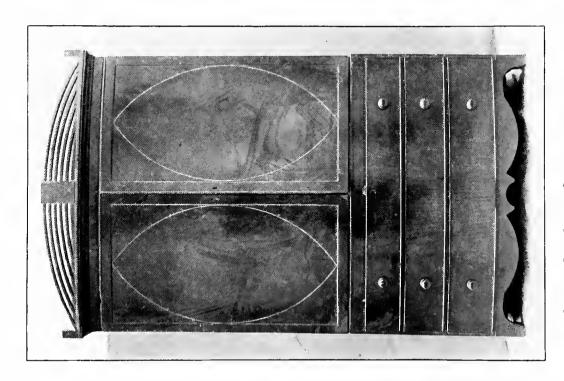
1. Typical Sheraton Satinwood Dressing Table. 2. Sheraton Table Property of Messrs. Gill & Reigate, London



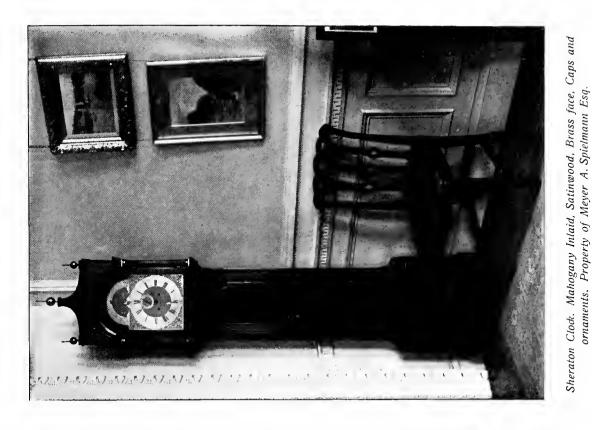
Sheraton Dressing table, Satinwood, about 1800 Painted by Angelica Kauffmann



Painted Satin Wood Bureau, Sheraton Lent by Messrs. Colling & Young, Bird Str., London

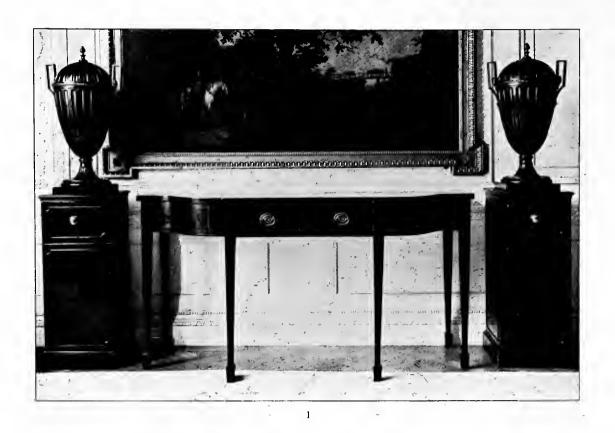


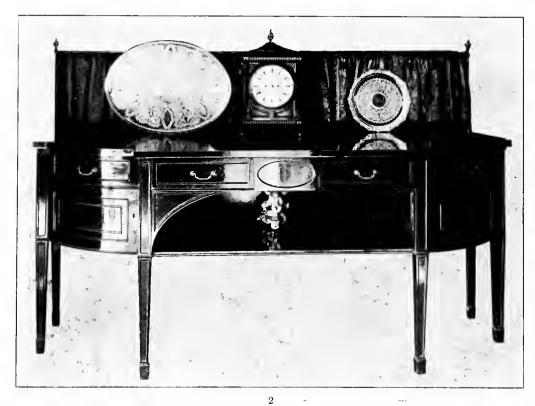
Sheraton Bow Fronted Gentleman's Wardrobe In possession of Warings, London





Sheraton Cabinet Property of Messrs, Gill & Reigate, London



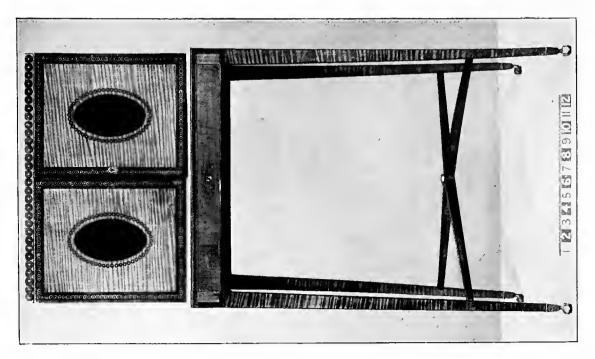


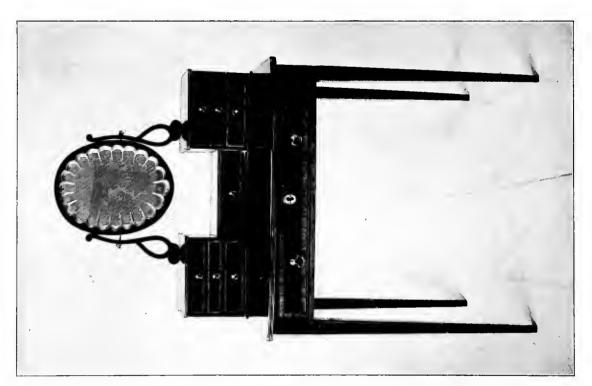
1. Sheraton Sideboard with Hepplewhite Urn Knife Boxes. By kind permission of Wittiam James Esq. 2. Sheraton Sideboard. In possession of Warings, London



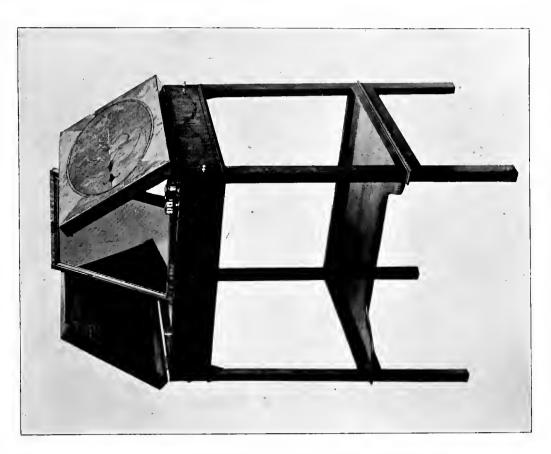


1. Small Sheraton Sideboard and Chairs; characteristic shell inlay in centre drawer. Property of Meyer A. Spielmann Esq. 2. Sheraton Sideboard and Knife Boxes. By permission of Charles Horsfall Esq., Berlin

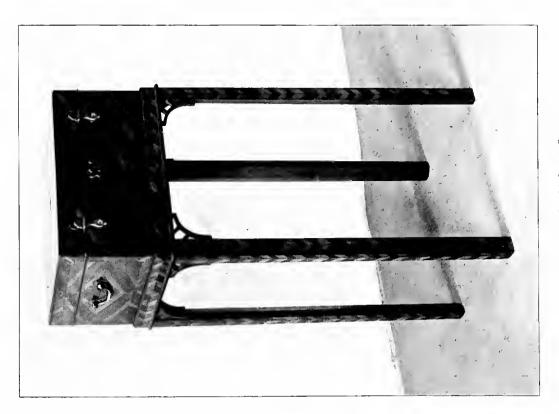




1. Sheraton Table. Property of Lady Wolseley. 2. Mahogany Cabinet, veneered with Satinwood, Coromandel and other woods Second half of 18th Century. In the Victoria and Albert Museum, London

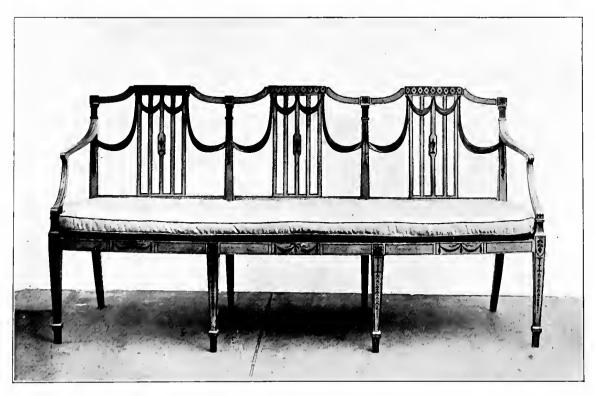


Sheraton inlaid Satinwood Dressing Table Lent by Messrs. Mallett & Son, Bath



Chippendale inlaid Jewel Case Property of Messrs. Isaacs, New Oxford Str., London W.



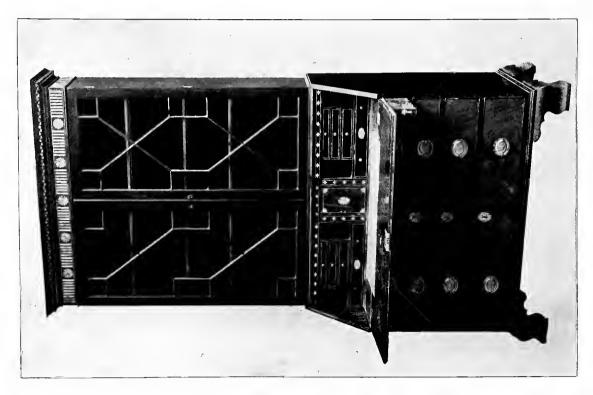


Sheraton Settees. Lent by Messrs. Gill & Reigate, London





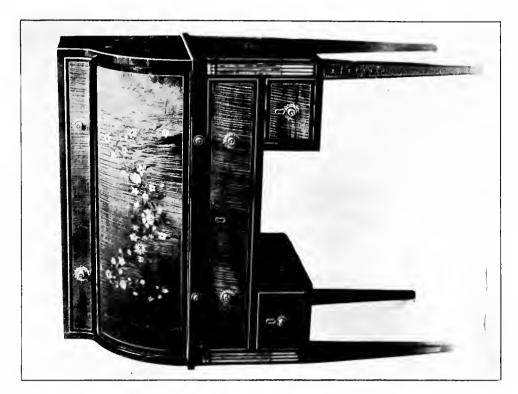
1. Sheraton black and gold lacquer Settee with cane seat, about 1780. Lent by F.W. Phillips Esq., Hitchin 2. Painted Sheraton Double Seat. Lent by F.W. Phillips Esq., Hitchin



Sheralon Bookcase Bureau Lent by Messrs. Mallett & Son, Balli



Sheraton Satinwood Fallfront Secretaire, inlaid with bands of Tulipwood and Ebony, and brass beaded mouldings. Lent by F. W. Phillips Esq., Hitchin

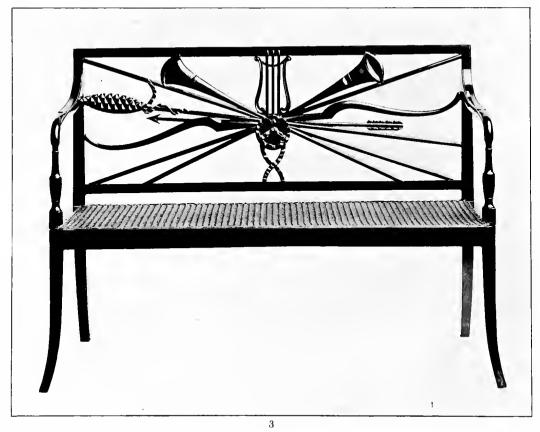




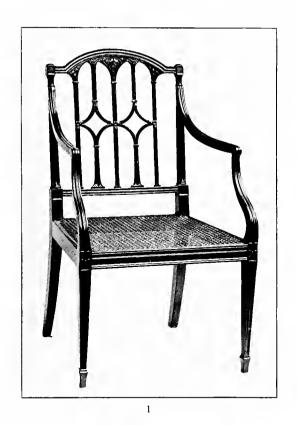
1. Sheraton Harpsichord used as Sideboard. Property of T. Wilson Esg. A.R.I.B.A. 2. Sheraton Bureau. Lent by Messrs. Mallett & Son, Bath







1. Sheraton Chair. Property of the Under Secretary of State for India 2. Mahogany Sheraton Chair, about 1780. Property of Henry Willett Esq., Brighton 3. Sheraton Period Settee. Lent by Messrs. Mallett & Son, Bath







1. Sheraton Chair. Lent by Messrs. Mallett & Son, Bath 2. Sheraton Chair. In possession of Messrs. Gill & Reigate, London 3. Sheraton Writing Table. By permission of William James Esq.



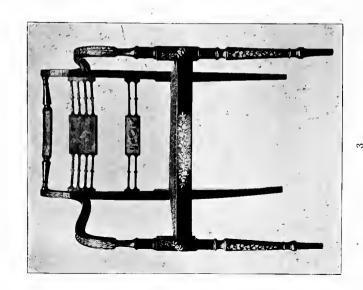


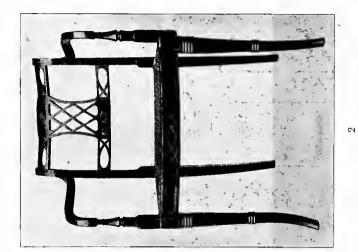
1. Sheraton, Hepplewhite and Chippendale Pole Screens. East Anglian Gallery, Orchard Str., London 2. Hepplewhite Sideboard. In the Kunstgewerbe-Museum, Berlin

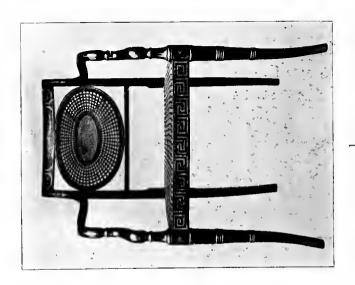




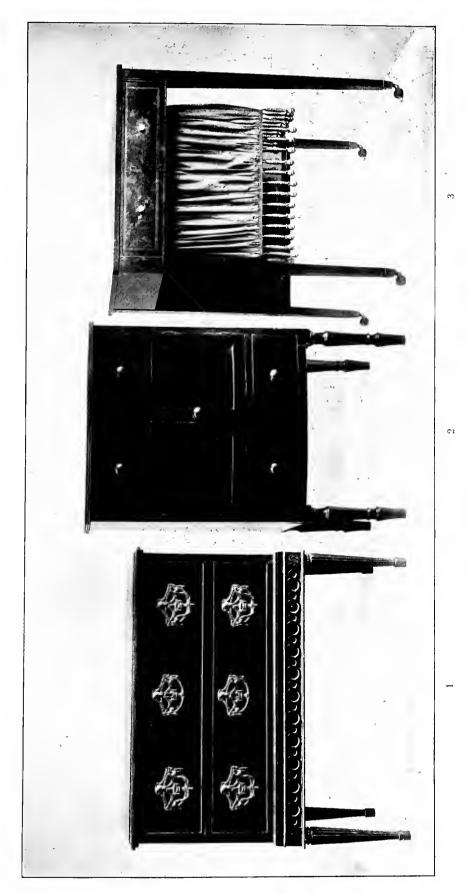
1. Sheraton Knife Cases with marquetry of various woods. Victoria and Albert Museum, London 2. Adam Grate





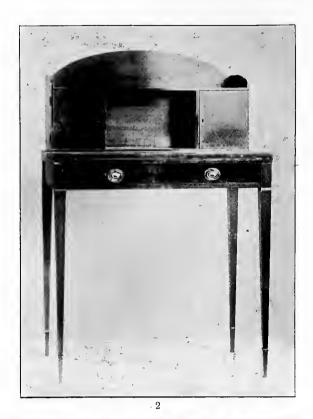


1. Arm Chair of Beech, painted and gilt. 2. Arm Chair of Beech, about 1800
3. Arm Chair of Beech, painted and gilt about 1800. (In the Victoria and Albert Museum, London)



Chest of Drawers, Oak, veneered Walnut and inlaid Rosewood and Sycamore, brass mounts, about 1770. Property of Vincent J. Robinson Esq., C.I.E.
 Mahogany Washstand, about 1790. Property of the Under Secretary of State for India. 3. Rosewood Work-Table, about 1790.
 Lent by Lord Barnard, Raby Castle, Darlington

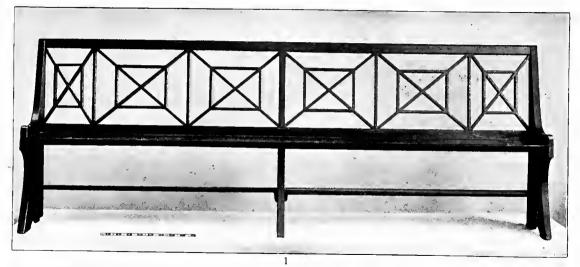








1. Sheraton Chair. Soane Museum, London. 2. Satinwood Writing table, Sheraton about 1790
Property of the Earl of Ancaster P. C. 3. Satinwood Cabinet, Sheraton about 1800. Property of James Orrock Esq.
4. Sheraton Sideboard. Property of T. G. Watson Hart Esq.







1. Bench. About 1770. From Saddler's Hall, London. 2. Painted Sheraton Table, about 1790. Property of Hon. W. F. B. Massey Mainwaring M.P. 3. Sheraton Toilet Table, about 1785, Satinwood painted. Property of Violet Lady Beaumont. 4. Sheraton Secretaire, about 1780. Belonging to the Hon. W. F. B. Massey Mainwaring. 5. Sheraton Satinwood Oval Table; inlaid centre medallion with wreath of oak leaves on top. Property of W. H. Spottiswoode Esq.





1. Sheraton Tables. 2. Sheraton Desk and Despatch Box





1. Sheraton Sideboard used as Dressing Table. 2. Sheraton Sideboard In possession of Mrs. Egon Friedeberg, Berlin

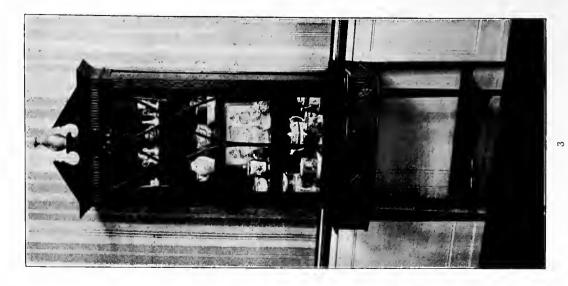


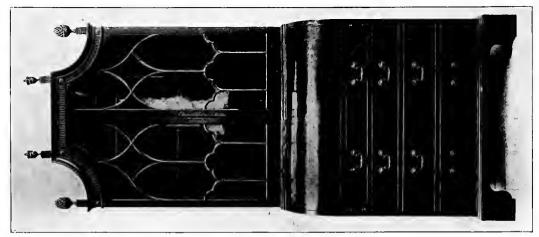


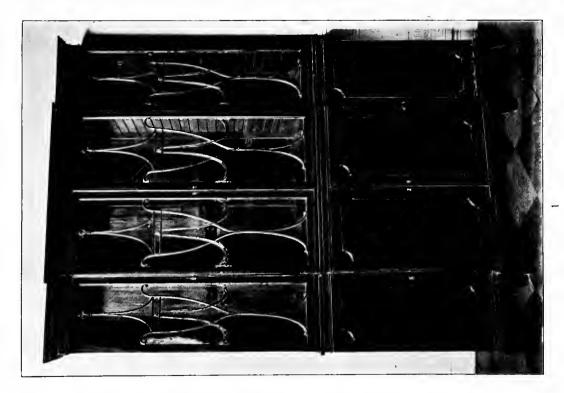
Sheraton extending Dining Table, belonging to Charles Horsfall Esq., Berlin



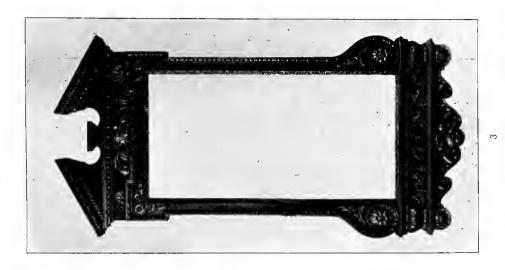
Sheraton Cabinet, about 1780. Museum for Art and Industry, Vienna

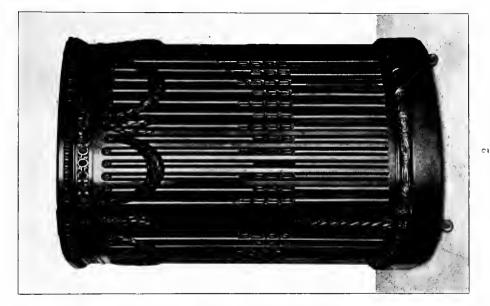


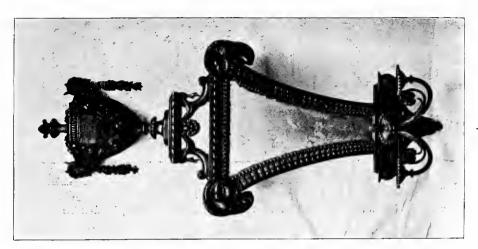




1. Sheraton Cabinet Bookcase. Property of Charles Horsfall Esq., Berlin. 2. Sheraton Bookcase and Cabinet, about 1790. Property of Vincent J. Robinson Esq. C. I. E. 3. Adam Cabinet. Property of Mrs. Egon Friedeberg, Berlin



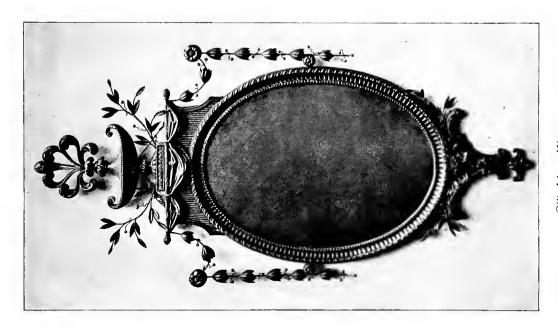




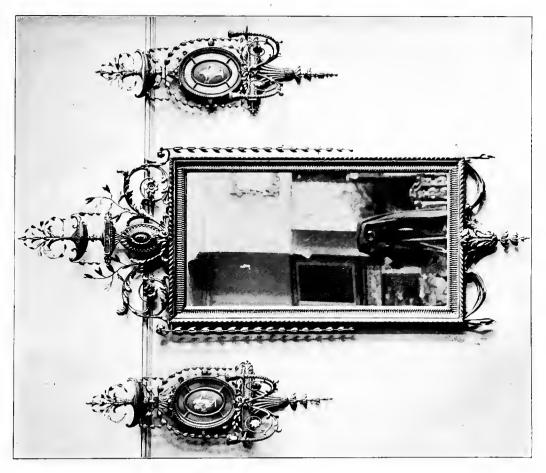
I. Adam Wall Bracket in Carved Mahogany. Lent by Messrs. Colling & Young, London. 2. Adam Hall Cupboard, 7 feet high. Lent by W. James Esq. 3. Queen Anne Mirror, Mahogany and gitt. Lent by Messrs. Colling & Young, London



Portion of Ceiling, late 17th Century. At 15 Buckingham Str., Adelphi, London



Gilt Adam Mirror Lent by Messrs. Colling & Young, Bird Str., London



Adam Mirror and Candle Brackets Lent by C. H. F. Kindermann, Esq., 26 Golden Sq., London













